

IMPACTS OF URBANIZATION AND MODERNIZATION ON GUCHUIYUE: SYSTEMATIC LITERATURE REVIEW

Mao Yue,* Clare Suet Ching Chan

Faculty of Human Ecology, Universiti Putra Malaysia, Serdang, Malaysia

Received 28/11/2025, Revised 05/05/2026, Accepted 10/06/2026

Abstract

Background and Objectives: *Guchuiyue* (鼓吹乐, Chinese drumming and bowing music), a traditional Chinese wind and percussion ensemble, has undergone profound transformation amid China's rapid urbanization and modernization. While previous studies have documented changes in performance contexts and transmission practices, few have systematically examined how these transformations are structurally linked to broader socio-economic processes. This study aims to: (1) synthesize how urbanization and modernization have reconfigured the functions and ritual ecology of guchuiyue; (2) analyze the transmission challenges emerging under these structural changes; and (3) identify the adaptive strategies and regional patterns through which practitioners negotiate continuity within evolving cultural fields.

Methods: Following the Preferred Reporting Items for Systematic Literature Reviews and Meta-Analyses (PRISMA 2020) protocol were systematically searched for studies published between 2000 and 2024. Keywords related to guchuiyue, urbanization, modernization, transmission, and functional transformation were combined using Boolean operators (AND/OR) in bilingual search strategies. After multi-stage screening and eligibility assessment, 41 studies were included. Quality appraisal followed the Critical Appraisal Skills Programme (CASP) checklist, which was used to guide interpretive weighting rather than strict exclusion, given the qualitative nature of the reviewed studies.

Results: Urbanization has reconfigured guchuiyue across four interrelated dimensions. First, functional transformation is characterized by a shift from ritual-centered communal service toward diversified domains including staged performance, cultural tourism, and digital dissemination. Rather than a linear replacement, these functions coexist along a continuum, with funerary practices remaining relatively resilient while wedding-related and community rituals decline. Second, a transmission crisis has emerged through the convergence of aging practitioner populations, declining youth participation, and the erosion of repertoire and notation systems. These challenges are driven by rural–urban migration, educational mobility, and the misalignment between traditional apprenticeship systems and contemporary socio-economic expectations. Third, adaptive responses are evident in the institutionalization of training through schools and conservatories, the expansion of digital platforms for dissemination and recruitment,

* Corresponding author, email: GS62226@student.upm.edu.my

and participation in Intangible Cultural Heritage (ICH) initiatives. These strategies enhance visibility and economic sustainability but may also contribute to repertoire simplification and the weakening of ritual functions. Fourth, distinct regional typologies can be identified, including conservative–ritual-centered models with strong communal embedment, hybrid–stage-oriented models balancing ritual and performance functions, and industry/digital-oriented models driven by commercialization and media platforms. These typologies illustrate differentiated pathways of adaptation shaped by local cultural resources, policy environments, and market conditions.

Conclusions: This article shows that urbanization and modernization are structural forces that reshape the functional roles, ritual ecology, transmission conditions, and regional pathways of guchuiyue in contemporary China. Rather than producing a simple linear decline, these processes have generated an uneven pattern of functional reconfiguration in which ritual, staged, touristic, and digital forms coexist, compete, and overlap across different local settings. At the same time, urban change intensifies transmission pressures—aging practitioners, youth disengagement, and repertoire loss—while also prompting adaptive responses through educational institutionalization, heritage programs, and digital dissemination. Guchuiyue’s contemporary transformation is therefore best understood as an urbanization-driven process of negotiated continuity, shaped by migration, marketization, educational mobility, platformization, and heritage institutionalization. Taken together, these four dimensions—functional transformation, transmission crisis, adaptive responses, and regional typologies—constitute a functional reconfiguration framework for understanding how guchuiyue is reshaped under conditions of urbanization and modernization.

Keywords: Guchuiyue / Urbanization / Systematic Literature Review / Ethnomusicology / Chinese Intangible Cultural Heritage

Introduction

Guchuiyue (鼓吹乐), a traditional Chinese ensemble genre combining Chinese percussion and wind instruments, occupies a prominent cultural and historical position in Chinese society. Originating as early as the pre-Qin era and reaching its peak during the Sui and Tang dynasties, it gradually evolved from court ceremonial music into an integral part of folk rituals since the Song and Yuan periods.¹ From the Ming and Qing dynasties until now, guchuiyue has become embedded deeply into grassroots community life, serving essential ceremonial functions in weddings, funerals, and religious festivals across rural China. These ensembles are not merely musical groups but vital community organizations known for their voluntary service and cultural dedication, reinforcing community cohesion and identity. The genre thus symbolizes continuity, bridging ancient elite

¹ Jingfang Yuan, ed., *Comprehensive Introduction to Chinese Traditional Music* (Vienna: Hollitzer Verlag, 2023), 237, <https://www.torrossa.com/it/resources/an/5970789>.

traditions and contemporary rural folk practices.²

However, the rapid urbanization that China has experienced since the late twentieth century has disrupted the socio-cultural foundations of many folk arts, including guchuiyue. Large-scale rural-to-urban migration has altered traditional rural community structures, directly impacting the sustainability of local musical traditions. In the case of guchuiyue, this structural shift has led to a contraction of community-based ritual contexts, particularly the decline of wedding-related performances, while funerary practices have remained comparatively resilient.³ Younger generations, increasingly drawn toward urban life and modern entertainment forms, display less interest and fewer opportunities for participating in traditional musical practices. This is reflected in guchuiyue ensembles through an aging practitioner base, difficulties in recruiting apprentices, and the gradual loss of repertoire and notation systems.⁴

Additionally, market-oriented economic reforms have reshaped cultural values, challenging guchuiyue's traditional voluntary and community-oriented nature. Performers increasingly face economic pressures to adapt to commercialized contexts, in which guchuiyue often manifests in the expansion of staged performances, participation in cultural tourism, and the incorporation of non-traditional elements such as Western instruments, popular repertoire, and amplified sound systems.⁵ While these adaptations enhance visibility and economic viability, they also risk altering the music's ritual functions and symbolic meanings, particularly by shifting its role from communal ritual service to audience-oriented performance.⁶ As these processes continue, guchuiyue ensembles are not only affected by general socio-economic transformations but are also undergoing specific reconfigurations of function, soundscape, and transmission practices within contemporary urbanizing contexts.

² Yao Cheng, "The Inheritance and Development of Liao'nan Drum Music," *Art Research*, no. 4 (2015): 88-89, <https://doi.org/10.13944/j.cnki.ysyj.2015.0363>. (in Chinese)

³ Jian Qi, "A Study on the Inheritance and Development of Guchui in Funeral Ceremonies of Western Liaoning" (Master's thesis, Yanbian University, 2021), <https://doi.org/10.27439/d.cnki.gybd.2021.000649>. (in Chinese); Wei Li, "Funerals and Wind-and-Percussion music in South-East Shandong Province," *Musichology in China*, no. 4 (2006): 36-40, 82, <https://doi.org/10.14113/j.cnki.cn11-1316/j.2006.04.005>. (in Chinese); Zhaozhao Dang, "The 'Staging' and 'Life-Scene' of Northern Anhui Guchui: Changes and Interpretations of Its 'Birth and Death' Ritual Functions," *Music and Culture Studies*, no. 2 (2019): 102-108. (in Chinese)

⁴ Yao Cheng, "The Inheritance and Development of Liao'nan Drum Music," *Art Research*, no. 4 (2015): 88-89, <https://doi.org/10.13944/j.cnki.ysyj.2015.0363>. (in Chinese); Changlong Liu, "Investigation on the Survival Status and Protection Strategies of Lingqing Guchui," *Popular Literature and Art*, no. 21 (2019): 62-63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Yimeng Wang, "An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze," *Art Evaluation*, no. 23 (2023): 19-24. (in Chinese)

⁵ Zhaozhao Dang, "The 'Staging' and 'Life-Scene' of Northern Anhui Guchui: Changes and Interpretations of Its 'Birth and Death' Ritual Functions," *Music and Culture Studies*, no. 2 (2019): 104. (in Chinese); Jianbin Wei and Zhihui Wang, "Tradition and Soundscape Reconstruction: The Musical Narratives of Inheritors of Eastern Hebei Guchui," *Journal of Nanjing University of the Arts (Music and Performance Edition)*, no. 1 (2022): 82-86. (in Chinese); Shan Liu and Zhimin Han, "The Introduction of Electronic Instruments into Rural Guchui Ensembles," *Journal of Xinxiang University (Social Science Edition)* 27, no. 6 (December 2013): 150-151. (in Chinese)

⁶ Richard Schechner, *Performance Theory*, rev. and exp. ed. (New York: Routledge, 2003); Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*, 2nd ed. (Philadelphia: University of Pennsylvania Press, 1990).

In response to these transformations, a growing body of scholarship has examined guchuiyue from multiple perspectives, including its ritual functions, transmission systems, and strategies of preservation and adaptation. Existing studies have documented the changing functional roles of guchuiyue in ritual contexts, particularly the contraction of wedding-related practices and the relative persistence of funerary traditions.⁷ Other research has focused on transmission issues, highlighting challenges such as aging practitioner populations, declining youth participation, and the erosion of traditional repertoire and notation systems.⁸ In addition, several studies have explored adaptive strategies, including the integration of guchuiyue into educational institutions, its transformation into staged and touristic performances, and its dissemination through digital media platforms.⁹

Despite these contributions, important gaps remain in the existing literature. While many studies describe transformations in guchuiyue practices, urbanization and modernization are often treated as implicit background conditions rather than explicitly theorized analytical frameworks. Most existing analyses focus on localized case studies or descriptive accounts, with limited attention to how broader structural processes—such as rural–urban migration, marketization, educational mobility, and cultural policy restructuring—systematically reshape the functional organization, transmission ecology, and social meanings of guchuiyue. As a result, there is still a lack of integrated analysis that connects micro-level musical practices with macro-level socio-economic transformations.

Addressing this gap, the present study adopts a systematic literature review (SLR) approach to synthesize research published between 2000 and 2024, and to foreground urbanization and modernization as central analytical dimensions. Guided by this agenda, this article addresses two questions: (1) How have the functions of guchuiyue been reconfigured within China’s ongoing urbanization and modernization, and what social mechanisms, cultural logics, and practical pathways underlie this transformation? (2) Under functional reconfiguration and urban pressures, what strategies do practitioners employ to sustain guchuiyue, and how do these adaptations operate in terms of concrete pathways, cultural mechanisms, and practical effectiveness?

⁷ Zhaozhao Dang, “The ‘Staging’ and ‘Life-Scene’ of Northern Anhui Guchui: Changes and Interpretations of Its ‘Birth and Death’ Ritual Functions,” *Music and Culture Studies*, no. 2 (2019): 104. (in Chinese); Wei Li, “Funerals and Wind-and-Percussion music in South-East Shandong Province,” *Musicology in China*, no. 4 (2006): 38, <https://doi.org/10.14113/j.cnki.cn11-1316/j.2006.04.005>. (in Chinese); Jian Qi, “A Study on the Inheritance and Development of Guchui in Funeral Ceremonies of Western Liaoning” (Master’s thesis, Yanbian University, 2021), 45, <https://doi.org/10.27439/d.cnki.gybd.2021.000649>. (in Chinese)

⁸ Yao Cheng, “The Inheritance and Development of Liao’nan Drum Music,” *Art Research*, no. 4 (2015): 88, <https://doi.org/10.13944/j.cnki.ysj.2015.0363>. (in Chinese); Changlong Liu, “Investigation on the Survival Status and Protection Strategies of Lingqing Guchui,” *Popular Literature and Art*, no. 21 (2019): 62, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Yimeng Wang, “An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze,” *Art Evaluation*, no. 23 (2023): 19. (in Chinese)

⁹ Lei Ma, “Inheritance and Innovation: An Analysis of the Industrialization Path of Heze Guchui Music,” *Journal of Heze University* 42, no. 4 (2020): 139-142, <https://doi.org/10.16393/j.cnki.37-1436/z.2020.04.031>. (in Chinese); Jianbin Wei and Zhihui Wang, “Tradition and Soundscape Reconstruction: The Musical Narratives of Inheritors of Eastern Hebei Guchui,” *Journal of Nanjing University of the Arts (Music and Performance Edition)*, no. 1 (2022): 84. (in Chinese); Yanyan Han, “Research on the Development Path of Guchui from the Perspective of Online Communication,” *Journal of Hengshui University* 25, no. 5 (October 2023): 124-128. (in Chinese)

Research Objectives

This study aims to systematically examine the impacts of urbanization and modernization on guchuiyue through a structured synthesis of existing literature. Specifically, the objectives are:

1. To synthesize how urbanization and modernization have reconfigured the functions and ritual ecology of guchuiyue;
2. To analyze the transmission challenges emerging under these structural changes; and
3. To identify the adaptive strategies and regional typologies through which practitioners negotiate continuity within evolving cultural fields.

By addressing these objectives, this study provides a comprehensive analytical framework for understanding how traditional music practices are reshaped under contemporary socio-economic transformations.

Research Methodology

This article's methodology followed established systematic review protocols, with adaptations for a primarily qualitative musicology topic. Below we detail the data sources, search strategy, selection criteria, quality appraisal approach, data extraction and coding procedures, and the study selection flowchart in line with PRISMA guidelines.

1. Data Sources

We conducted a comprehensive literature search across both Chinese and English scholarly databases to capture relevant studies on guchuiyue. The Chinese databases CNKI, WanFang, and VIP were selected, as they index the majority of Chinese academic publications (journal articles, dissertations, conference proceedings) in this field. For English-language literature, we searched Web of Science, Scopus, IEEE, ACM, Wiley, and JSTOR. Using these multiple data sources ensured broad coverage and helped mitigate language or publication bias, given that guchuiyue is primarily discussed in Chinese scholarship.

All searches were limited to publications from 2000 to 2024 in order to focus on contemporary research produced during the period of accelerated urbanization and modernization in China. Around the turn of the millennium, China entered a phase of rapid socio-economic transformation characterized by intensified rural–urban migration, market expansion, and cultural restructuring. These processes have had profound implications for the functioning, transmission, and social roles of traditional music practices such as guchuiyue.

While earlier studies provide important historical and musicological insights into the origins and development of guchuiyue, they were excluded from the systematic review dataset because they do not directly address the structural transformations associated with contemporary urbanization processes. Instead, such studies are considered as background literature informing contextual understanding, whereas this review specifically targets research that engages with recent socio-economic changes and their impact on musical practice. While a small number of recent publications from 2025 are cited in this article, these are used as

supplementary background references to contextualize emerging developments and are not included in the systematic review dataset.

2. Search Strategy and Keywords

Our bilingual strategy combined Chinese and English terms reflecting the core topic and its contextual transformation. In Chinese databases, we used combinations of the following terms (in Chinese, with English translation): “鼓吹乐” (guchuiyue), “吹打乐” (Chuidayue), “城市化” (urbanization), “现代化” (modernization). Similarly, in English databases we used analogous terms (Gu-chui music or guchuiyue, Chui-da music or chuidayue, urbanization, modernization) to capture any international studies. These terms were combined using Boolean operators (AND/OR) to construct search queries—for example, guchuiyue AND urbanization, Chui-da music AND modernization. The search strategy was iterative: if initial searches revealed additional relevant keywords or variant spellings, those were incorporated in subsequent queries.

3. Inclusion and Exclusion Criteria

We established clear inclusion and exclusion criteria a priori, consistent with best practices for systematic reviews. These criteria ensured that only relevant, high-quality studies were included in the analysis:

Inclusion Criteria: (1) Studies focusing on guchuiyue and its transformation or change in the context of urbanization and/or modernization. This included research on how guchuiyue’s functions, performance contexts, transmission practices, or societal roles have evolved since 2000; (2) Publications dated 2000–2024, to capture contemporary developments over roughly the past two decades; (3) Publications in Chinese or English; (4) Empirical studies, case studies, field reports, or scholarly analyses providing evidence or discussion on guchuiyue in modern contexts; (5) Peer-reviewed journal articles and graduate theses or conference papers.

Exclusion Criteria: (1) Studies focusing on unrelated topics or other forms of music not specifically about guchuiyue; (2) Publications before 2000; (3) Studies that discuss guchuiyue but not in the context of urbanization/modernization; (4) Duplicate records retrieved from multiple databases; (5) Non-scholarly or non-substantive pieces lacking methodological rigor or depth relevant to our research questions. We also excluded sources for which full text was not available or accessible, since we needed detailed content for analysis.

We applied these criteria in a two-stage screening: first at the title/abstract level to remove clearly irrelevant works, and then at the full-text level to determine final eligibility. Any uncertainties or borderline cases identified during the screening process were first assessed independently and subsequently discussed among the authors until a consensus was reached. In cases of disagreement, decisions were guided by the predefined inclusion and exclusion criteria and the relevance of the study to the research questions. This procedure helped to ensure consistency, transparency, and methodological rigor in the study selection process. Detailed inclusion and exclusion criteria were established for this study, as outlined in Table 1.

Table 1 Table of Inclusion and Exclusion Criteria

Source: by author

Criteria Type	Inclusion Criteria	Exclusion Criteria
Topic relevance	Focus on guchuiyue and its transformation under urbanization/modernization	Not focusing on guchuiyue or not relevant to modernization context
Study type	Empirical studies, ethnographic fieldwork, historical analysis, qualitative or mixed-method research	Non-empirical studies (reviews, commentaries, opinion pieces)
Publication date	Published from 2000 to 2024	Published before 2000
Language	Chinese or English	Other languages
Accessibility	Full text available and accessible	Full text not accessible or incomplete
Quality of publication	Peer-reviewed journal articles, theses, dissertations, conference papers with clear methodology	Non-academic sources, unclear methods, insufficient rigor

Therefore, we documented the study selection process using a PRISMA-style flowchart (Figure 1), which is summarized as follows (with numbers reflecting the results of our search and screening). This flowchart conforms to the standard PRISMA phases of Identification, Screening, Eligibility, and Inclusion:

Identification: A total of 75 records were identified through the database searches (including all Chinese and English sources). This comprised, for example, records from CNKI ($n \approx 54$), WanFang ($n \approx 4$), VIP ($n \approx 4$), Web of Science ($n \approx 2$), Scopus ($n \approx 2$), and additional records from Google Scholar ($n \approx 9$). After the initial search, duplicate records were identified and removed through cross-checking titles, authors, publication years, and publication details across databases. While some overlap was expected, relatively limited duplication was observed, primarily due to differences in database coverage (e.g., Chinese-language versus international databases, based on title, author, or publication details) and variations in metadata indexing. In addition, studies addressing similar research topics but representing distinct empirical cases or analytical perspectives were treated as separate entries. Following this process, 75 unique records were retained for screening.

Screening: We first screened these 75 records by title and abstract. At this stage, 17 records were excluded because they clearly did not meet the inclusion criteria. 58 records were thus advanced to full-text assessment (Eligibility stage).

Eligibility: We obtained and thoroughly read the full texts of these 58 studies. During full-text review, we excluded 17 articles. The reasons for exclusion at this stage included: not actually focusing on guchuiyue

(8 studies turned out to be about general ritual music with only passing mention of guchuiyue), lack of any discussion on urbanization/modernization impacts (6 studies), and insufficient scholarly depth or unclear methodology (3 studies) which raised doubts about their contributions. After these exclusions, 41 studies remained eligible.

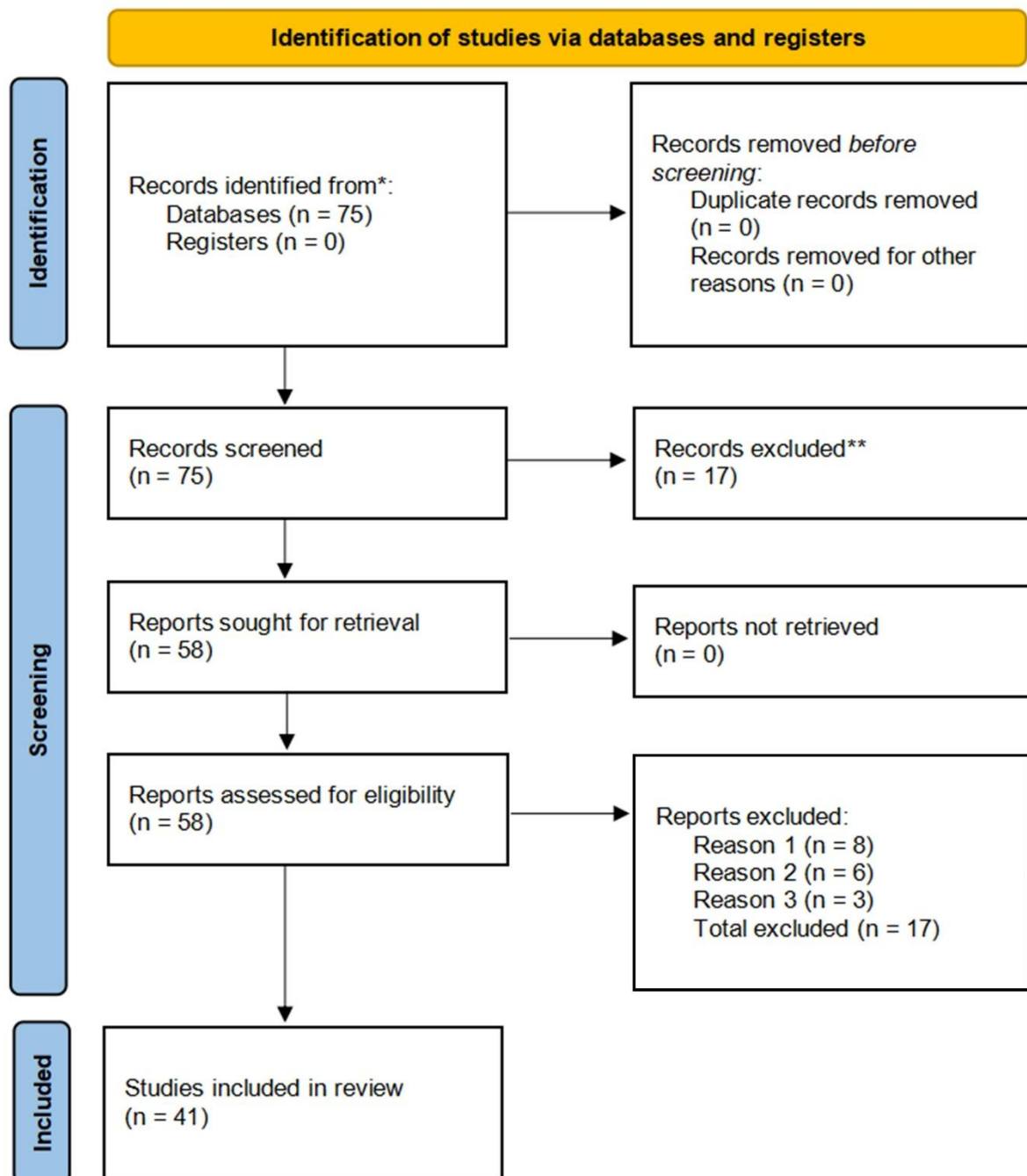


Figure 1 PRISMA 2020 Flow Diagram Illustrating the Study Selection Process

Source: Matthew J. Page et al. "The PRISMA 2020 Statement: An Updated Guideline for Reporting Systematic Reviews." *BMJ* 373, no. 8286 (April 2021): n71, <https://doi.org/10.1136/bmj.n71>; "PRISMA flow diagram," PRISMA, accessed March 9, 2025, <https://www.prisma-statement.org/prisma-2020-flow-diagram>.

4. Quality Appraisal

To ensure methodological rigor and enhance the credibility of our systematic literature review, we applied the Critical Appraisal Skills Programme (CASP)¹⁰ checklist for qualitative research to evaluate the quality of the included studies. CASP is widely recognized for its clarity and effectiveness in assessing qualitative and empirical research studies, making it particularly suitable for our systematic review, which largely comprises qualitative field studies, ethnographic accounts, and case analyses.

The CASP qualitative checklist consists of ten questions covering critical aspects of methodological rigor, including clarity of research aims, appropriateness of research design, recruitment strategies, data collection methods, ethical considerations, analytical rigor, clarity of findings, and overall value of the research. Each study was assessed systematically using the CASP checklist, with responses categorized as “Yes,” “Can’t tell,” or “No.” The quality appraisal was conducted independently by the authors, and any discrepancies were resolved through discussion until consensus was achieved. In cases of disagreement, judgments were guided by the predefined CASP criteria and the relevance of the study to the research questions. No study was excluded solely on CASP grounds; rather, the appraisal informed the interpretive weighting of the included studies. The detailed criteria used in this assessment are illustrated in Table 2.

Table 2 CASP Qualitative Checklist Criteria

Source: by author

No.	CASP Question	Yes	Can’t tell	No
1	Was there a clear statement of the aims of the research?			
2	Is a qualitative methodology appropriate?			
3	Was the research design appropriate to address the aims of the research?			
4	Was the recruitment strategy appropriate to the aims of the research?			
5	Was the data collected in a way that addressed the research issue?			
6	Has the relationship between researcher and participants been adequately considered?			
7	Have ethical issues been taken into consideration?			
8	Was the data analysis sufficiently rigorous?			
9	Is there a clear statement of findings?			
10	How valuable is the research in contributing to existing knowledge or practice?			

¹⁰ “CASP Checklist: CASP Qualitative Studies Checklist,” Critical Appraisal Skills Programme, accessed March 9, 2025, <https://casp-uk.net/casp-tools-checklists/qualitative-studies-checklist/>.

This quality appraisal step aligns closely with established systematic review guidelines,¹¹ ensuring methodological rigor, transparency, and reproducibility of the review process. We used the CASP checklist to guide interpretive weighting; study-level scores are not published.

5. Data Coding and Synthesis

To enhance analytical transparency, this study employed a thematic coding and synthesis approach. After full-text review, the 41 included studies were systematically coded in two stages. In the first stage, open coding was conducted to identify recurring concepts related to functional change, transmission, adaptation, and contextual factors. In the second stage, these initial codes were grouped into higher-order categories through constant comparison across studies.

The synthesis process was guided by both inductive and deductive reasoning. Inductively, patterns emerging from the literature were identified through repeated reading and cross-case comparison. Deductively, the analysis was informed by key analytical concerns related to urbanization, modernization, and cultural transformation. Through this iterative process, four overarching thematic dimensions were developed: functional transformation, transmission challenges, adaptive responses, and regional typologies.

Interpretive decisions were made by evaluating the consistency, frequency, and explanatory relevance of findings across studies. When studies presented overlapping or ambiguous categories, priority was given to classifications that best captured structural relationships between musical practice and broader socio-economic processes. This approach ensured that the resulting thematic framework reflects not only descriptive patterns but also analytically meaningful connections between guchuiyue practices and urban transformation processes.

Results

1. Publication Trends, Geographical Distribution, and Keyword Analysis

Publication Year Trends (2000–2024)

Figure 2 shows the trend of the publication years of research on guchuiyue (2000–2024). Over the past two decades, research on guchuiyue has shown a clear increase. From 2000 to around 2010, only a limited number of studies were published, indicating relatively limited academic attention in the early 21st century. After 2010, research output gradually increased, experiencing notable growth in the late 2010s. This trend suggests that since the mid-2010s, with the successful application of guchuiyue in various regions for ICH status, as well as academic interest in guchuiyue has grown considerably, driven by increased recognition of its cultural value and the urgency of conservation efforts. Overall, the temporal trend indicates that guchuiyue research remained sporadic in the early 21st century but has expanded significantly over the past decade, reflecting growing scholarly attention to this traditional musical form.

¹¹ David Moher et al., “Preferred Reporting Items for Systematic Reviews and Meta-Analyses: The PRISMA Statement,” *BMJ* 339, no. 7716 (August 2009): b2535, <https://doi.org/10.1136/bmj.b2535>.

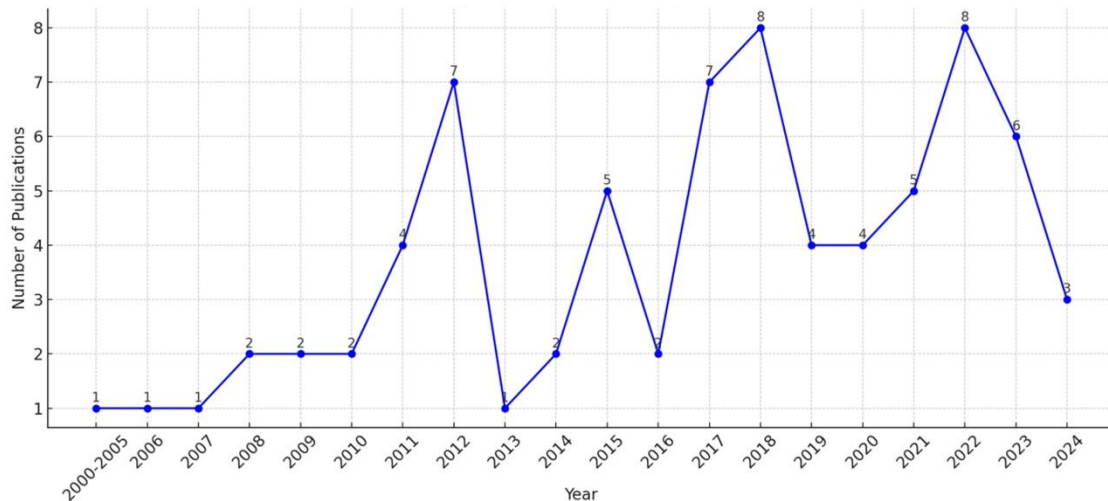


Figure 2 Annual Distribution of Guchuiyue Research Publications (2000–2024)

Source: by author

Geographic Distribution of Studies

Figure 3 shows the geographical location of guchuiyue research. Research on guchuiyue is regionally concentrated, with certain provinces and areas receiving disproportionate attention. Shandong province stands out as the focal region with the highest number of case studies – a finding that underscores Shandong’s rich guchuiyue heritage and its active scholarly documentation. The Northeast China region is the next most prominent, accounting for a large share of the literature; numerous studies investigate northeastern drum and wind traditions, reflecting the strong folk music practices in that area. Hebei province also features in multiple studies. In contrast, relatively fewer publications focus on Henan. Only one or two works each cover regions like Shanxi, Anhui, Guangxi, or Guizhou, and a couple of articles take a nationwide comparative perspective. This uneven geographic distribution suggests that scholarly attention has largely followed the historical heartlands of guchuiyue music. Researchers gravitate toward regions where guchuiyue traditions are especially prominent or have been designated as intangible cultural heritage, while areas with less renowned traditions remain under-studied.



Figure 3 Geographical Location of Guchuiyue Research (2000–2024)

Source: by author

Frequent Keywords and Research Hotspots

The most common keywords across these studies reveal a clear focus on themes of modern change, functional roles, and preservation of guchuiyue. Terms related to transmission and heritage are especially frequent – for instance, “传承困境” (transmission challenges) appears in many studies, highlighting widespread concern over the loss of young inheritors and the continuity of tradition. Similarly, nearly all papers emphasize aspects of preservation, often framed as “非遗保护” (intangible cultural heritage protection), reflecting that guchuiyue has been recognized as a cultural heritage needing safeguarding. Another dominant cluster of keywords centers on functional transformation of the music in a modern context. Many studies discuss the shift of guchuiyue’s social function from traditional ritual contexts to new purposes. This is frequently linked with broader processes of modernization and urbanization. Keywords like “现代化转型” (modernization transition) and “城市化” (urbanization) indicate that researchers are examining how rapid social change has impacted the role of guchuiyue. Several studies note that its ritual significance has weakened while its entertainment value has grown, particularly in contexts where staged performance, tourism, and media dissemination become dominant.¹² Related terms such as “文化再造” (cultural reconstruction) and “文化适应” (cultural adaptation) also appear, suggesting interest in how communities reinvent or adapt guchuiyue within contemporary cultural frameworks. Additionally, specific concepts like “仪式” (ritual), “娱乐化” (entertainmentization), and “市场化” (marketization) are recurrent, underlining a common narrative: guchuiyue is moving from sacred contexts towards secular, commercial ones, prompting both challenges and adaptive strategies. Overall, these high-frequency keywords reflect the field’s key research hotspots. In summary, the keyword analysis indicates that current guchuiyue research is focused on how modernization and urbanization are transforming the music’s role and continuity, and on efforts to safeguard and reinvent the tradition in contemporary society. Figure 4 shows the word cloud of research keywords in guchuiyue studies under urbanization. The word cloud was generated based on author-provided keywords and high-frequency terms extracted from titles and abstracts of the included studies. Prior to analysis, keywords were preprocessed through the removal of stop words, normalization of linguistic variants, and merging of synonymous expressions (e.g., “transmission” and “inheritance”). A frequency threshold was applied to exclude infrequent terms, ensuring that the visualization reflects dominant research themes rather than isolated occurrences.

¹² Yao Cheng, “The Inheritance and Development of Liao’nan Drum Music,” *Art Research*, no. 4 (2015): 88, <https://doi.org/10.13944/j.cnki.ysyj.2015.0363>. (in Chinese); Wenjie Li, “Drum Music as Media: Study of the Practice of ‘Ting Xiang’ among the Villagers of East Henan Province” (Master’s thesis, Henan University, 2024), 45, <https://doi.org/10.27114/d.cnki.ghnau.2024.000263>. (in Chinese); Wei Li, “Funerals and Wind-and-Percussion music in South-East Shandong Province,” *Musicology in China*, no. 4 (2006): 38, <https://doi.org/10.14113/j.cnki.cn11-1316/j.2006.04.005>. (in Chinese)



Figure 4 Word Cloud Generated from 41 Articles

Source: by author

2. Functional Transformation in the Context of Urbanization

Research between 2000 and 2024 consistently indicates a structural transformation of guchuiyue from ritual-centered practices to multi-faceted domains of performance and marketization. This transformation, echoing broader ethnomusicological findings on musical change in modern societies, is characterized by persistent tensions between ritual authenticity and stage visibility, between repertoire integrity and entertainment homogenization, and between community service and cultural commodification, a pattern documented across multiple regional case studies.

Structural Shifts in Functional Orientation: From Ritual Core to Performance and Market Domains

Contemporary guchuiyue demonstrates a clear reconfiguration, which can be illustrated as a continuum of functional reconfiguration, moving from ritual functions grounded in sacrality, through performance-oriented practices, to industrialized stage functions characterized by commercialization. Wedding-related practices, once central, have contracted dramatically, while funerary rites have become the most resilient and functionally stable domain. At the same time, staged performances, festival tourism, and cultural branding have elevated the music's aesthetic and commercial functions.¹³ In northern Anhui, the "Bolin Laba" ensemble exemplifies a transition from village ritual to theatrical and even international stage performance. By contrast, in West Liaoning, eastern Hebei, and central Shandong, guchuiyue has tended toward ritual concentration coupled with market

¹³ Zhaozhao Dang, "The 'Staging' and 'Life-Scene' of Northern Anhui Guchui: Changes and Interpretations of Its 'Birth and Death' Ritual Functions," *Music and Culture Studies*, no. 2 (2019): 103. (in Chinese); Changlong Liu, "Investigation on the Survival Status and Protection Strategies of Linqing Guchui," *Popular Literature and Art*, no. 21 (2019): 63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Jian Qi, "A Study on the Inheritance and Development of Guchui in Funeral Ceremonies of Western Liaoning" (Master's thesis, Yanbian University, 2021), 45, <https://doi.org/10.27439/d.cnki.gybd.2021.000649>. (in Chinese); Jiahui Diao and Shaoming Lu, "The Culture-Oriented Urban Regeneration: Place Narrative in the Case of the Inner City of Haiyan (Zhejiang, China)," *Sustainability* 14, no. 13 (2022): 7992. <https://doi.org/10.3390/su14137992>; Yimeng Wang, "An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze," *Art Evaluation*, no. 23 (2023): 22. (in Chinese); Yanlu Hu and Tianle Wang, "On the Cultural Connotations and Contemporary Value of Traditional Guchui," *Cultural Heritage*, no. 2 (2025): 103-111. (in Chinese)

and display functions, though the pace of change, the preservation of tune repertoires, and the stability of ensemble organizations vary across regions.¹⁴ Notably, early studies in southwest Shandong already documented funerary musical structures and functional focus.¹⁵ However, comparative work linking these earlier findings with more recent cases in the Northeast and Liaonan remains limited, particularly in relation to key dimensions such as changes in repertoire and notation systems, shifts in functional organization, transformations in transmission structures, and the role of institutional and policy frameworks in shaping local practices.¹⁶ In short, guchuiyue's contemporary trace is best understood as coexisting and context switching functions along a ritual–stage–industry/digital continuum rather than linear replacement; sustainability hinges on balancing ritual legitimacy, aesthetic appeal, economic viability, and institutional support (Figure 5).

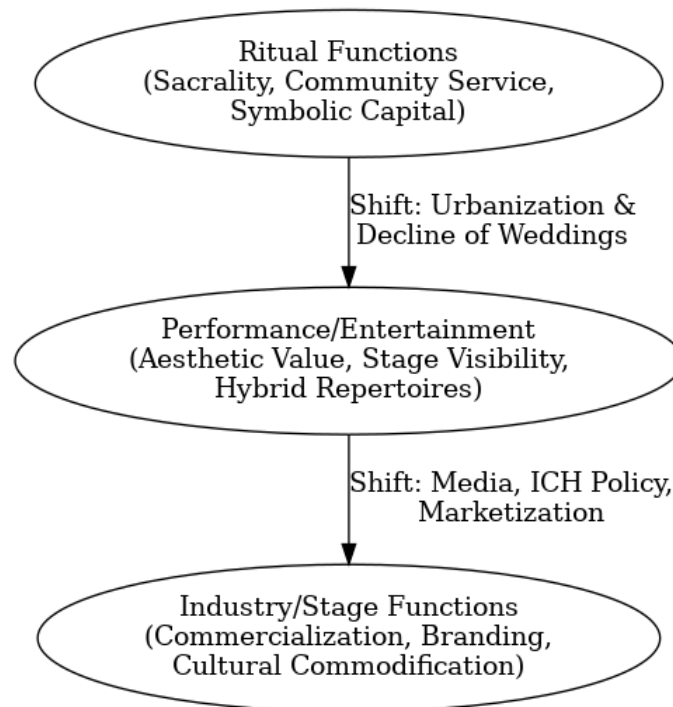


Figure 5 Functional Reconfiguration Continuum of Guchuiyue (Ritual → Stage → Industry/Digital)

Source: by author

¹⁴ Zhaozhao Dang, "The 'Staging' and 'Life-Scene' of Northern Anhui Guchui: Changes and Interpretations of Its 'Birth and Death' Ritual Functions," *Music and Culture Studies*, no. 2 (2019): 104. (in Chinese); Jianbin Wei and Zhihui Wang, "Tradition and Soundscape Reconstruction: The Musical Narratives of Inheritors of Eastern Hebei Guchui," *Journal of Nanjing University of the Arts (Music and Performance Edition)*, no. 1 (2022): 82-86. (in Chinese); Changlong Liu, "Investigation on the Survival Status and Protection Strategies of Linqing Guchui," *Popular Literature and Art*, no. 21 (2019): 63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese)

¹⁵ Wei Li, "Funerals and Wind-and-Percussion music in South-East Shandong Province," *Musicology in China*, no. 4 (2006): 82, <https://doi.org/10.14113/j.cnki.cn11-1316/j.2006.04.005>. (in Chinese)

¹⁶ Yao Cheng, "The Inheritance and Development of Liao'nan Drum Music," *Art Research*, no. 4 (2015): 89, <https://doi.org/10.13944/j.cnki.syj.2015.0363>. (in Chinese); Wei Li, "Funerals and Wind-and-Percussion music in South-East Shandong Province," *Musicology in China*, no. 4 (2006): 38, <https://doi.org/10.14113/j.cnki.cn11-1316/j.2006.04.005>. (in Chinese)

Transformational Manifestations in Soundscape, Fields, and Organizational Forms

For electrification and ensemble reconfiguration, field reports extensively note the introduction of electronic keyboards, saxophones, and drum sets into guchuiyue ensembles. These instruments significantly improve audibility and visual appeal in noisy or semi-public environments and lower the physical thresholds for aging performers. Yet they also risk detaching practice from the *gongche* notation (工尺谱) and tune repertoire system, producing a tension between ritual symbolic density and stage-oriented visibility.¹⁷ From the perspective of soundscape studies, this is not merely a “technical update” but a restructuring of aural power and audience relations: ritual listening within the community has been transformed into directional performance aimed at external audiences and digital platforms.¹⁸

In theatricalization and cross-media presentation aspect, the northern Anhui Province case provides a comprehensive picture of how theatrical programming, integration into universities and festivals, and ICH branding reframe guchuiyue from ritual service into artistic narrative and cultural commodity.¹⁹ In eastern Hebei, the performer Xu Ge innovated through minor organological and stylistic modifications, thereby forging a distinctive personal style and leveraging educational and social platforms to expand transmission.²⁰ In southern Liaoning, guchuiyue increasingly hybridizes with popular entertainment, embodying professionalization and commercialization as strategies of survival.²¹ However, studies from Heze and Linqing remind us that when “exhibition-oriented tradition” is privileged under policy and media regimes, everyday practice risks marginalization. Balancing stage standardization, market viability, and ritual authenticity remains a pressing challenge for local ensembles.²²

¹⁷ Yao Cheng, “The Inheritance and Development of Liao’nan Drum Music,” *Art Research*, no. 4 (2015): 89, <https://doi.org/10.13944/j.cnki.ysyj.2015.0363>. (in Chinese); Jian Qi, “A Study on the Inheritance and Development of Guchui in Funeral Ceremonies of Western Liaoning” (Master’s thesis, Yanbian University, 2021), <https://doi.org/10.27439/d.cnki.gybd.2021.000649>. (in Chinese); Shan Liu and Zhimin Han, “The Introduction of Electronic Instruments into Rural Guchui Ensembles,” *Journal of Xinxiang University (Social Science Edition)* 27, no. 6 (December 2013): 150-151. (in Chinese)

¹⁸ Shan Liu and Zhimin Han, “The Introduction of Electronic Instruments into Rural Guchui Ensembles,” *Journal of Xinxiang University (Social Science Edition)* 27, no. 6 (December 2013): 150. (in Chinese); Wenjie Li, “Drum Music as Media: Study of the Practice of ‘Ting Xiang’ among the Villagers of East Henan Province” (Master’s thesis, Henan University, 2024), <https://doi.org/10.27114/d.cnki.ghnau.2024.000263>. (in Chinese)

¹⁹ Zhaozhao Dang, “The ‘Staging’ and ‘Life-Scene’ of Northern Anhui Guchui: Changes and Interpretations of Its ‘Birth and Death’ Ritual Functions,” *Music and Culture Studies*, no. 2 (2019): 104. (in Chinese)

²⁰ Jianbin Wei and Zhihui Wang, “Tradition and Soundscape Reconstruction: The Musical Narratives of Inheritors of Eastern Hebei Guchui,” *Journal of Nanjing University of the Arts (Music and Performance Edition)*, no. 1 (2022): 82-86. (in Chinese)

²¹ Yao Cheng, “The Inheritance and Development of Liao’nan Drum Music,” *Art Research*, no. 4 (2015): 89, <https://doi.org/10.13944/j.cnki.ysyj.2015.0363>. (in Chinese)

²² Changlong Liu, “Investigation on the Survival Status and Protection Strategies of Linqing Guchui,” *Popular Literature and Art*, no. 21 (2019): 63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Yimeng Wang, “An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze,” *Art Evaluation*, no. 23 (2023): 21. (in Chinese)

For educational and socialized transmission aspect, case studies from Northeast China and central Shandong demonstrate that integration into schools, the establishment of training bases, and collaboration with governmental and social organizations have become new institutional nodes of transmission, mitigating the structural breakdown of family- and apprenticeship-based systems.²³ Yet curricular formats often diverge from the temporal and task-based structures of real ensembles, and project-based funding cycles frequently undermine continuity. Thus, sustainability and quality consistency still depend on coordinated policies and robust local organizational capacity.²⁴

In terms of digital dissemination and platformization, studies in eastern Henan, central Shandong, and Northeast China consistently show that short video platforms and live-streaming significantly expand visibility and channels for recruitment and income generation. Yet they also encourage stylistic homogenization and viralization, thereby jeopardizing the depth of repertoire learning and the symbolic density of rituals.²⁵

Mechanistic Explanations

Electrification and platformization are not simply “Westernization” but processes that restructure acoustic power and the dynamics of seeing/being seen. Community-centered ritual listening is transformed into performative contracts directed at audiences and cameras. The result is a simultaneous enhancement of audibility/visibility and a weakening of symbolic density and repertoire integrity.²⁶ This suggests the necessity of integrating soundscape anthropology and performance studies into guchuiyue research, shifting inquiry from “whether electronic instruments are used” to how soundscapes, social order, and meaning are reconfigured.²⁷

²³ Lei Zhang, “A Study on the Transmission and Survival Status of the Yang Xiaoban Guchui Ensemble in Zhaozhou County, Heilongjiang Province” (Master’s thesis, Qingdao University, 2017). (in Chinese); Changlong Liu, “Investigation on the Survival Status and Protection Strategies of Lingqing Guchui,” *Popular Literature and Art*, no. 21 (2019): 63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Yimeng Wang, “An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze,” *Art Evaluation*, no. 23 (2023): 21. (in Chinese); Xiaoqing Hou and Qihua Zhu, “Lingering Melodies and Drum Emotions: The Inheritance and Development of Haizhou Folk Guchui and Northern Jiangsu Dagou,” *Journal of Huaihai Institute of Technology (Humanities and Social Sciences Edition)* 16, no. 10 (October 2018): 88-90. (in Chinese)

²⁴ Lei Wu, “Openness and Persistence in Lunan Folk Guchui Ensembles: A Case Study of the Survival of the ‘Cui Family Band,’” *Art Research*, no. 5 (2020): 92-93, <https://doi.org/10.13944/j.cnki.ysyj.2020.0324>. (in Chinese)

²⁵ Wenjie Li, “Drum Music as Media: Study of the Practice of ‘Ting Xiang’ among the Villagers of East Henan Province” (Master’s thesis, Henan University, 2024), 45, <https://doi.org/10.27114/d.cnki.ghnau.2024.000263>. (in Chinese); Changlong Liu, “Investigation on the Survival Status and Protection Strategies of Lingqing Guchui,” *Popular Literature and Art*, no. 21 (2019): 63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Lei Zhang, “A Study on the Transmission and Survival Status of the Yang Xiaoban Guchui Ensemble in Zhaozhou County, Heilongjiang Province” (Master’s thesis, Qingdao University, 2017). (in Chinese)

²⁶ Yao Cheng, “The Inheritance and Development of Liao’nan Drum Music,” *Art Research*, no. 4 (2015): 89, <https://doi.org/10.13944/j.cnki.ysyj.2015.0363>. (in Chinese); Wenjie Li, “Drum Music as Media: Study of the Practice of ‘Ting Xiang’ among the Villagers of East Henan Province” (Master’s thesis, Henan University, 2024), 45, <https://doi.org/10.27114/d.cnki.ghnau.2024.000263>. (in Chinese); Shan Liu and Zhimin Han, “The Introduction of Electronic Instruments into Rural Guchui Ensembles,” *Journal of Xinxiang University (Social Science Edition)* 27, no. 6 (December 2013): 150. (in Chinese)

²⁷ Richard Schechner, *Performance Theory*, rev. and exp. ed. (New York: Routledge, 2003), 42; Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*, 2nd ed. (Philadelphia: University of Pennsylvania Press, 1990), 15.

ICH nominations, the designation of heritage bearers, and standardized performance systems provide new legitimacy and resource channels for guchuiyue but simultaneously impose pressures of textualization and formalization. When policy resources are effectively coupled with educational and media arenas, virtuous cycles of “performance–teaching–dissemination” can emerge; conversely, imbalances risk producing a scenario in which exhibitionary traditions overshadow everyday practice.²⁸

3. Functional Reconfiguration

Functions concentrate on funerary rites, with limited instrumental innovation and additive repertoire to preserve symbolic density. These regions, supported by resilient ritual demand, maintain relatively strong communal embedment even as market/mediated change proceeds more slowly.²⁹

Ensembles transition from ritual to staged performance within the new arenas of theaters, campuses, and festivals. Narrative dramaturgy and media dissemination advance simultaneously, producing heightened visibility and symbolic capital. Yet insufficient mechanisms for reintegration into daily practice risk hollowing ritual life.³⁰

Leveraging ICH branding, tourism projects, and digital media, ensembles develop project-based, professionalized teams. This model rapidly expands audiences but becomes more vulnerable to logics of virality and aesthetic homogenization.³¹

Importantly, these three functional configurations display both regional clustering and dynamic reversibility. Within the same ensemble, different strategies may coexist, enabling context-specific balancing of ritual, performance, and market functions. The case of the “Cuijia Ensemble” in southern Shandong illustrates such a strategy of simultaneous openness and perseverance.³²

²⁸ Xiaoqing Hou and Qihua Zhu, “Lingering Melodies and Drum Emotions: The Inheritance and Development of Haizhou Folk Guchui and Northern Jiangsu Dagū,” *Journal of Huaihai Institute of Technology (Humanities and Social Sciences Edition)* 16, no. 10 (October 2018): 89. (in Chinese); Yimeng Wang, “An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze,” *Art Evaluation*, no. 23 (2023): 21. (in Chinese)

²⁹ Wei Li, “Funerals and Wind-and-Percussion music in South-East Shandong Province,” *Musichology in China*, no. 4 (2006): 38, <https://doi.org/10.14113/j.cnki.cn11-1316/j.2006.04.005>. (in Chinese); Jian Qi, “A Study on the Inheritance and Development of Guchui in Funeral Ceremonies of Western Liaoning” (Master’s thesis, Yanbian University, 2021), <https://doi.org/10.27439/d.cnki.gybd.2021.000649>. (in Chinese); Lei Zhang, “A Study on the Transmission and Survival Status of the Yang Xiaoban Guchui Ensemble in Zhaozhou County, Heilongjiang Province” (Master’s thesis, Qingdao University, 2017). (in Chinese)

³⁰ Zhaozhao Dang, “The ‘Staging’ and ‘Life-Scene’ of Northern Anhui Guchui: Changes and Interpretations of Its ‘Birth and Death’ Ritual Functions,” *Music and Culture Studies*, no. 2 (2019): 104. (in Chinese); Jianbin Wei and Zhihui Wang, “Tradition and Soundscape Reconstruction: The Musical Narratives of Inheritors of Eastern Hebei Guchui,” *Journal of Nanjing University of the Arts (Music and Performance Edition)*, no. 1 (2022): 84. (in Chinese)

³¹ Yao Cheng, “The Inheritance and Development of Liao’nan Drum Music,” *Art Research*, no. 4 (2015): 89, <https://doi.org/10.13944/j.cnki.ysj.2015.0363>. (in Chinese); Lei Ma, “Inheritance and Innovation: An Analysis of the Industrialization Path of Heze Guchui Music,” *Journal of Heze University* 42, no. 4 (2020): 139-142, <https://doi.org/10.16393/j.cnki.37-1436/z.2020.04.031>. (in Chinese); Wenjie Li, “Drum Music as Media: Study of the Practice of ‘Ting Xiang’ among the Villagers of East Henan Province” (Master’s thesis, Henan University, 2024), 45, <https://doi.org/10.27114/d.cnki.ghnau.2024.000263>. (in Chinese); Changlong Liu, “Investigation on the Survival Status and Protection Strategies of Lingqing Guchui,” *Popular Literature and Art*, no. 21 (2019): 63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese)

³² Lei Wu, “Openness and Persistence in Lunan Folk Guchui Ensembles: A Case Study of the Survival of the ‘Cui Family Band,’” *Art Research*, no. 5 (2020): 93, <https://doi.org/10.13944/j.cnki.ysj.2020.0324>. (in Chinese)

In sum, guchuiyue has undergone a transformation from ritual-centered community service to performance- and market-oriented cultural provision under the twin processes of urbanization and modernization. The deeper drivers are the structural contraction of ritual life (urban spatial-temporal reorganization), capital reconfiguration under new field logics, soundscape reconstruction through electrification and platform-mediated dissemination, and policy governance via ICH re-institutionalization. Functional change is not linear substitution but coexistence and contextual switching across domains.

4. Transmission Challenges amid Urban Change

The crisis of guchuiyue transmission manifests as a triple coupling of aging practitioners, declining youth participation, and repertoire/technical attrition. The underlying causes are not singular, but stem from the compression of ritual time-space under urbanization, the reallocation of life chances through educational expansion and social mobility, and the rising logics of market and media visibility. While local cases vary in intensity and trajectory, the overall picture reveals significant cross-regional homogeneity. The following subsections synthesize findings along three main axes—demographic imbalance, youth disengagement, and repertoire/technique loss—embedding theoretical insights to situate these phenomena in broader academic contexts.

Aging Practitioner Base

Multiple case studies consistently report that the age structure of practitioners is skewed toward older cohorts, with clear gaps among younger generations. For example, in Zaozhuang, Shandong, the Cuijia Ensemble is described as composed of “generally older members, with successors hard to find,” while the gendered norm of “passing to men, not to women” further narrows the pool of learners.³³ In Heze and Linqing, fieldwork similarly emphasizes severe aging and shortage of young practitioners.³⁴ In Daqing, Heilongjiang, ensembles such as the “Yang Xiaoban” and Wu family’s ensemble likewise show an aging lineage and insufficient replenishment,³⁵ while Liaonan research notes both aging demographics and transmission fault-lines.³⁶ Qinhuangdao studies also highlight the predominance of older musicians and the low enthusiasm of youth.³⁷

³³ Lei Wu, “Openness and Persistence in Lunan Folk Guchui Ensembles: A Case Study of the Survival of the ‘Cui Family Band,’” *Art Research*, no. 5 (2020): 93, <https://doi.org/10.13944/j.cnki.ysyj.2020.0324>. (in Chinese)

³⁴ Changlong Liu, “Investigation on the Survival Status and Protection Strategies of Linqing Guchui,” *Popular Literature and Art*, no. 21 (2019): 63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Yimeng Wang, “An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze,” *Art Evaluation*, no. 23 (2023): 21. (in Chinese)

³⁵ Yang Du, “A Study on the Inheritors of Daqing Guchui Based on Intangible Cultural Heritage Protection,” *Art Research*, no. 6 (2021): 133-135, <https://doi.org/10.13944/j.cnki.ysyj.2021.0389>. (in Chinese)

³⁶ Yao Cheng, “The Inheritance and Development of Liao’nan Drum Music,” *Art Research*, no. 4 (2015): 89, <https://doi.org/10.13944/j.cnki.ysyj.2015.0363>. (in Chinese)

³⁷ Jianbin Wei and Zhihui Wang, “Tradition and Soundscape Reconstruction: The Musical Narratives of Inheritors of Eastern Hebei Guchui,” *Journal of Nanjing University of the Arts (Music and Performance Edition)*, no. 1 (2022): 84. (in Chinese)

Ethnomusicological scholarship has similarly observed structural shifts in age profiles of tradition bearers.³⁸ However, most guchuiyue studies remain qualitative; quantified age distributions and intergenerational inflow/outflow data are rare, making the assessment of “aging speed and thresholds” reliant on descriptive accounts. Future research would benefit from demographic modeling to refine explanatory accuracy. Figure 6 shows the age structure of guchuiyue practitioners.

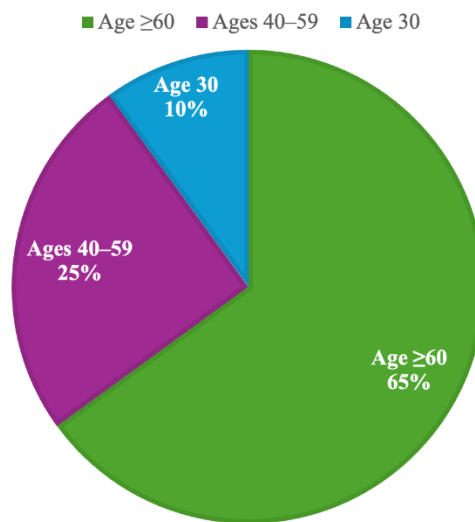


Figure 6 Age Structure of Guchuiyue Practitioners (2000–2024, Synthesis of Reported Cases)

Source: by author

Youth Disengagement

Different regional evidence demonstrates a decline in youth participation and rising dropout rates from training programs. In Zaozhuang, young people are increasingly drawn to popular music and vernacular idioms that align with market aesthetics, with traditional tune sets losing appeal.³⁹ In Heze and Linqing, studies similarly report low willingness to learn and shrinking ritual demand.⁴⁰ In Liaonan, Chen explicitly states that “young people are unwilling to inherit” guchuiyue traditions, accompanied by erosion of gongche notation and tune repertoires.⁴¹ In Yuzhou, Henan, long-term fieldwork indicates that functional transformation toward entertainment, networking, and symbolic identity has weakened the apprenticeship system.⁴²

³⁸ Bruno Nettl, *The Study of Ethnomusicology: Thirty-three Discussions*, 3rd ed. (Urbana: University of Illinois Press, 2015), 25.

³⁹ Yong Li, Tingting Zhou, and Xianjin Liu, *A Study on the Art of Shandong Guchui* (Jinan: Shandong Publishing House of literature and Art, 2019). (in Chinese)

⁴⁰ Changlong Liu, “Investigation on the Survival Status and Protection Strategies of Linqing Guchui,” *Popular Literature and Art*, no. 21 (2019): 63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Yimeng Wang, “An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze,” *Art Evaluation*, no. 23 (2023): 21. (in Chinese)

⁴¹ Yao Cheng, “The Inheritance and Development of Liao’nan Drum Music,” *Art Research*, no. 4 (2015): 89, <https://doi.org/10.13944/j.cnki.ysyj.2015.0363>. (in Chinese)

⁴² Xiumin Xie, “An Investigation and Study on the Survival Status of Chuida Ensembles in Yuzhou,” *Inner Mongolia Art*, no. 1 (2008): 59–62. (in Chinese)

This disengagement is less a matter of “disinterest” than a mismatch between investment and returns and shifting aesthetic and media thresholds. Evidence from multiple regional case studies suggests that the long training cycle, uncertain income prospects, and misalignment with contemporary media logics discourage youth participation. On one hand, the long learning cycles and uncertain income/status make apprenticeship uncompetitive against modern educational pathways; on the other, the rise of short-video and stage logics privileges short, hybrid, and visually striking content, clashing with the long-cycle, symbolically dense structures of ritual music.⁴³ In Bourdieu’s terms, this reflects the reconfiguration of field rules and capital structures: symbolic capital fails to translate smoothly into cultural/economic capital recognized by younger generations.⁴⁴ Small’s concept of musicking likewise emphasizes that when ritual participation is replaced by passive spectatorship, the intergenerational cohesion of culture is undermined.⁴⁵

Repertoire and Technique Loss

Scholars repeatedly emphasize the erosion of tune repertoires, gongche notation literacy, and advanced performance skills such as breathwork, ornamentation, and fixed fingering. In Liaonan, Chen recorded significant loss of traditional repertoires and notation;⁴⁶ in Daqing, Du reported challenges to notation literacy and family-based repertoire continuity;⁴⁷ Qinhuangdao research documents increasing difficulty in learning *paiziqu* (牌子曲) and the reduction of traditional techniques.⁴⁸ In Zaozhuang and Heze, scholars highlight the replacement of traditional pieces by popular and operatic numbers to meet audience demand.⁴⁹

Key domains of attrition include the decline of gongche notation literacy, disappearance of traditional tune sets, and the replacement of traditional repertoire by popular or operatic numbers. This process

⁴³ Lei Wu, “Openness and Persistence in Lunan Folk Guchui Ensembles: A Case Study of the Survival of the ‘Cui Family Band,’” *Art Research*, no. 5 (2020): 93, <https://doi.org/10.13944/j.cnki.ysyj.2020.0324>. (in Chinese); Xiaopeng Zhang, “Inheritance and Innovation of Chinese Folk Song Vocal Music: Tradition and Integration in Modern Vocal Perform,” *Philosophy and Social Science* 1, no. 4 (2024): 85-94, <http://www.aeph.press/uploadfile/202408/8ed8d4ecc055a31.pdf>; Yanyan Han, “Research on New Strategies for the Inheritance and Development of Funing Guchui,” *Theatre Home*, no. 15 (2022): 81-83. (in Chinese)

⁴⁴ Pierre Bourdieu, “The Forms of Capital,” in *Handbook of Theory and Research for the Sociology of Education*, ed. John G. Richardson (New York: Greenwood, 1986), 245.

⁴⁵ Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998), 45.

⁴⁶ Yao Cheng, “The Inheritance and Development of Liao’nan Drum Music,” *Art Research*, no. 4 (2015): 89, <https://doi.org/10.13944/j.cnki.ysyj.2015.0363>. (in Chinese)

⁴⁷ Yang Du, “A Study on the Inheritors of Daqing Guchui Based on Intangible Cultural Heritage Protection,” *Art Research*, no. 6 (2021): 134, <https://doi.org/10.13944/j.cnki.ysyj.2021.0389>. (in Chinese)

⁴⁸ Jianbin Wei and Zhihui Wang, “Tradition and Soundscape Reconstruction: The Musical Narratives of Inheritors of Eastern Hebei Guchui,” *Journal of Nanjing University of the Arts (Music and Performance Edition)*, no. 1 (2022): 84. (in Chinese)

⁴⁹ Changlong Liu, “Investigation on the Survival Status and Protection Strategies of Linqing Guchui,” *Popular Literature and Art*, no. 21 (2019): 63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Yimeng Wang, “An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze,” *Art Evaluation*, no. 23 (2023): 21. (in Chinese); Lei Wu, “Openness and Persistence in Lunan Folk Guchui Ensembles: A Case Study of the Survival of the ‘Cui Family Band,’” *Art Research*, no. 5 (2020): 93, <https://doi.org/10.13944/j.cnki.ysyj.2020.0324>. (in Chinese)

reflects a combination of ensemble-level adaptation to audience preferences and structural pressures arising from market demand and shifting aesthetic norms, particularly within staged and mediated performance environments.⁵⁰

Overall, the triad of aging practitioners, youth disengagement, and repertoire/technique loss are not parallel problems but interconnected dimensions of a single ecological imbalance shaped by the contraction of ritual fields and the rise of performance/market fields. When field rules shift and capital structures are reconfigured (symbolic to cultural/economic) without adequate institutional scaffolding, the long-cycle, symbolically dense learning logic of guchuiyue cannot be sustained. Even as initiatives such as school integration, training bases, ICH recognition, and digital dissemination enhance visibility, their long-term effectiveness remains limited if curricular logics, evaluation frameworks, and ensemble practices are misaligned.⁵¹ This aligns with Bourdieu's argument on capital conversion bottlenecks: sustainable transmission requires translating symbolic capital into participatory, measurable, and rewarding mechanisms.⁵²

5. Coping Strategies for Sustainable Development in Urbanized Society

Musicians and communities respond along three axes—technology and media, industrialization and cultural enterprises, and educational or governmental integration.

Technology and Media Application

A common approach couples electrification/amplification with digital mediation. Keyboards, drum sets, synthesizers, and saxophone/clarinet enhance audibility and visibility and extend older performers' "artistic lifespan," improving working conditions.⁵³ Across eastern Henan, southwest Shandong, and the Northeast, short video and live streaming, along with WeChat-based communities, support audience expansion, branding, and booking conversion.⁵⁴ However, Han suggested should be created content governance and quality thresholds

⁵⁰ Changlong Liu, "Investigation on the Survival Status and Protection Strategies of Linqing Guchui," *Popular Literature and Art*, no. 21 (2019): 63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Yimeng Wang, "An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze," *Art Evaluation*, no. 23 (2023): 21. (in Chinese)

⁵¹ Yang Du, "A Study on the Inheritors of Daqing Guchui Based on Intangible Cultural Heritage Protection," *Art Research*, no. 6 (2021): 134, <https://doi.org/10.13944/j.cnki.jsy.2021.0389>. (in Chinese); Yimeng Wang, "An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze," *Art Evaluation*, no. 23 (2023): 21. (in Chinese); Xiumin Xie, "An Investigation and Study on the Survival Status of Chuida Ensembles in Yuzhou," *Inner Mongolia Art*, no. 1 (2008): 61. (in Chinese); Zhaosen Wang, "The Current Development and Inheritance of Guchui in Yutai County," *Tomorrow Fashion*, no. 17 (2023): 46-48. (in Chinese)

⁵² Pierre Bourdieu, "The Forms of Capital," in *Handbook of Theory and Research for the Sociology of Education*, ed. John G. Richardson (New York: Greenwood, 1986), 241-258.

⁵³ Shan Liu and Zhimin Han, "The Introduction of Electronic Instruments into Rural Guchui Ensembles," *Journal of Xinxiang University (Social Science Edition)* 27, no. 6 (December 2013): 150. (in Chinese)

⁵⁴ Wenjie Li, "Drum Music as Media: Study of the Practice of 'Ting Xiang' among the Villagers of East Henan Province" (Master's thesis, Henan University, 2024), 45, <https://doi.org/10.27114/d.cnki.ghnau.2024.000263>. (in Chinese); Zhaosen Wang, "The Current Development and Inheritance of Guchui in Yutai County," *Tomorrow Fashion*, no. 17 (2023): 47. (in Chinese); Ya Tao, "The Culture of Northeast Guchui Music from the Perspective of Ethnomusicology," *Literary and Art Contention*, no. 5 (2023): 196-200. (in Chinese)

to balance traffic and cultural logics.⁵⁵ This opportunity–risk duality aligns with global observations that digital mediation expands access while reshaping learning pathways and norms.⁵⁶

Industrialization and Cultural Enterprises

Many locales convert ritual arenas into performance arenas through cultural tourism integration, company style management, and staged productions. In Tengzhou, strategies combine media companies, Western instrument fusion, and ICH-school integration, forming a market–policy–education tripod.⁵⁷ Northern Anhui’s “Bolin Laba” leverages urban, university, and international stages to enhance cultural consciousness while expanding audiences.⁵⁸ In Heze, an industrial pathway couples digital platforms, festival tourism, professional teams, film/animation cooperation, and rural revitalization scenarios into a content–channel–scenario loop.⁵⁹ In Yuzhou, ensembles integrate guchui services with funerary related industries to stabilize cash flow and seasonality.⁶⁰

Branding and staging elevate external visibility and cultural capital, but without feedback into ritual practice they may accelerate homogenization and narrative simplification, flattening the distinction between “music for the living” and “music for the dead.”

Educational Integration

Most regions rely on school integration, training bases, and ICH projects to stabilize supply. In Daqing, the “Yang Xiaoban or Wu family” ensembles combine media publicity with school based training bases to enhance public visibility and instructional provision.⁶¹ Qinhuangdao advances ICH designation, research bases, and databases, together with curricular integration across universities and primary/secondary schools, coordinating scholarship and dissemination.⁶² In southwest and central Shandong, school–local partnerships build tiered

⁵⁵ Yanyan Han, “Research on the Development Path of Guchui from the Perspective of Online Communication,” *Journal of Hengshui University* 25, no. 5 (October 2023): 124. (in Chinese)

⁵⁶ Barbara Kirshenblatt-Gimblett, “Intangible Heritage as Metacultural Production,” *Museum International* 56, nos. 1-2 (2004): 52-65, <https://doi.org/10.1111/j.1350-0775.2004.00458.x>.

⁵⁷ Xuemei Wu, “A Study on Folk Guchui Music in Tengzhou City” (Master’s thesis, Qufu Normal University, 2023), <https://doi.org/10.27267/d.cnki.gqfsu.2023.001285>. (in Chinese)

⁵⁸ Zhaozhao Dang, “The ‘Staging’ and ‘Life-Scene’ of Northern Anhui Guchui: Changes and Interpretations of Its ‘Birth and Death’ Ritual Functions,” *Music and Culture Studies*, no. 2 (2019): 104. (in Chinese)

⁵⁹ Lei Ma, “Inheritance and Innovation: An Analysis of the Industrialization Path of Heze Guchui Music,” *Journal of Heze University* 42, no. 4 (2020): 141, <https://doi.org/10.16393/j.cnki.37-1436/z.2020.04.031>. (in Chinese)

⁶⁰ Xiumin Xie, “An Investigation and Study on the Survival Status of Chuida Ensembles in Yuzhou,” *Inner Mongolia Art*, no. 1 (2008): 61. (in Chinese)

⁶¹ Yang Du, “A Study on the Inheritors of Daqing Guchui Based on Intangible Cultural Heritage Protection,” *Art Research*, no. 6 (2021): 134, <https://doi.org/10.13944/j.cnki.ysyj.2021.0389>. (in Chinese); Shuyi Zang, “An Investigation and Study of Hailong Guchui Music” (Master’s thesis, Jilin University of the Arts, 2017). (in Chinese)

⁶² Feng Li and Jianxin Zuo, “Protection Strategy of Qinhuangdao Drum Music,” *Hundred Schools in Arts*, no. 8 (2011): 299-301. (in Chinese); Jianbin Wei and Zhihui Wang, “Tradition and Soundscape Reconstruction: The Musical Narratives of Inheritors of Eastern Hebei Guchui,” *Journal of Nanjing University of the Arts (Music and Performance Edition)*, no. 1 (2022): 84. (in Chinese)

pathways from introductory classes to technique training, then to performance.⁶³ The Northeast emphasizes a triad of ICH initiatives, conservatory style education, and online dissemination.⁶⁴

In sum, under functional transformation and urban pressures, guchuiyue practitioners pursue mediatization or electrification, industrialization or corporatization, and educational or policy embedding to sustain development. Effectiveness appears in enhanced visibility, expanded audiences, talent pipelines, and improved economic returns; trade offs include potential declines in ritual density, repertoire shrinkage, and field misalignments. Sustainable pathways require capital conversion and institutional loops linking platform traffic, stage branding, classroom sedimentation, and ritual verification in a feedback loop, transforming short term adaptive tactics into a durable transmission ecology.

Discussion

This review demonstrates that urbanization have reconfigured guchuiyue from a ritual-centered form of communal service into a multi-sited cultural practice spanning funerary ritual, staged performance, tourism, and digital dissemination. The evidence does not support a simple narrative of decline. Rather, wedding-related and village-based functions have contracted more sharply, whereas funerary practices remain comparatively resilient in several regional cases.⁶⁵ From a theoretical perspective, this pattern can be understood as a reconfiguration of cultural capital across shifting social fields, in which ritual legitimacy is increasingly negotiated alongside aesthetic visibility and economic viability.⁶⁶ Urbanization therefore operates not merely as a background condition but as a structural driver that reorganizes ritual temporality, performance space, and cultural value. Comparable processes have been observed in Malaysian percussion, where intercultural collaboration reconfigures performance identity through shared artistic values.⁶⁷ This structural transformation can also be situated within

⁶³ Changlong Liu, "Investigation on the Survival Status and Protection Strategies of Lingqing Guchui," *Popular Literature and Art*, no. 21 (2019): 63, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Zhaosen Wang, "The Current Development and Inheritance of Guchui in Yutai County," *Tomorrow Fashion*, no. 17 (2023): 47. (in Chinese)

⁶⁴ Ya Tao, "The Culture of Northeast Guchui Music from the Perspective of Ethnomusicology," *Literary and Art Contention*, no. 5 (2023): 198. (in Chinese)

⁶⁵ Wei Li, "Funerals and Wind-and-Percussion music in South-East Shandong Province," *Musicology in China*, no. 4 (2006): 38, <https://doi.org/10.14113/j.cnki.cn11-1316/j.2006.04.005>. (in Chinese); Zhaozhao Dang, "The 'Staging' and 'Life-Scene' of Northern Anhui Guchui: Changes and Interpretations of Its 'Birth and Death' Ritual Functions," *Music and Culture Studies*, no. 2 (2019): 104. (in Chinese); Changlong Liu, "Investigation on the Survival Status and Protection Strategies of Lingqing Guchui," *Popular Literature and Art*, no. 21 (2019): 62, <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese); Jian Qi, "A Study on the Inheritance and Development of Guchui in Funeral Ceremonies of Western Liaoning" (Master's thesis, Yanbian University, 2021), <https://doi.org/10.27439/d.cnki.gybd.2021.000649>. (in Chinese)

⁶⁶ Pierre Bourdieu, "The Forms of Capital," in *Handbook of Theory and Research for the Sociology of Education*, ed. John G. Richardson (New York: Greenwood, 1986), 245; Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*, 2nd ed. (Philadelphia: University of Pennsylvania Press, 1990), 15; Richard Schechner, *Performance Theory*, rev. and exp. ed. (New York: Routledge, 2003), 42.

⁶⁷ Clare Suet Ching Chan, "Hands Percussion of Malaysia: Performing Cosmopolitanism Built on Shared Philosophy and Artistic Values in Global Musical Alliances," *Wacana Seni Journal of Arts Discourse* 18 (2019): 1-24, <https://doi.org/10.21315/ws2019.18.1>.

the policy context of China's National New-Type Urbanization Plan (2014–2020),⁶⁸ which promoted a people-centered urbanization strategy while also emphasizing spatial restructuring, urban–rural integration, and cultural inheritance. In this context, the contraction of village-based ritual settings and the expansion of staged, heritage-oriented, and mediated forms of guchuiyue can be understood not only as market-driven adaptation, but also as part of a broader reordering of social space and cultural governance.

The synthesis also identifies a transmission crisis expressed in three interconnected forms: aging practitioner populations, declining youth participation, and erosion of repertoire and notation systems.⁶⁹ These problems should not be understood as separate symptoms but as mutually reinforcing outcomes of altered rural social structures, educational mobility, and changing media economies. Rather than reflecting simple youth “disinterest,” the literature suggests a mismatch between the long-cycle demands of apprenticeship and the return structures available in contemporary urbanizing society. In this sense, the weakening of transmission reflects not only demographic change but also a reconfiguration of field rules and capital conversion.

At the same time, practitioners are not passive recipients of change. The literature documents a range of adaptive responses, including school-based training, conservatory collaboration, participation in Intangible Cultural Heritage (ICH) programs, digital dissemination, and project-based cultural entrepreneurship.⁷⁰ These strategies expand visibility, attract resources, and create new pathways for recruitment and income generation. Yet they also carry risks, especially when staged performance and platform logics standardize repertoire, privilege visual appeal, or separate performance from everyday ritual practice. Adaptation, therefore, should be understood as negotiated continuity rather than straightforward preservation or simple commercialization. Participatory collaborative creation has similarly been identified as a pathway for sustaining traditional music within changing social contexts.⁷¹

⁶⁸ “National New-Type Urbanization Plan (2014–2020),” National Development and Reform Commission, last modified March 16, 2014, https://www.gov.cn/zhengce/202203/content_3635155.htm. (in Chinese)

⁶⁹ Yao Cheng, “The Inheritance and Development of Liao’nan Drum Music,” *Art Research*, no. 4 (2015): 88, <https://doi.org/10.13944/j.cnki.ysyj.2015.0363>. (in Chinese); Yang Du, “A Study on the Inheritors of Daqing Guchui Based on Intangible Cultural Heritage Protection,” *Art Research*, no. 6 (2021): 134, <https://doi.org/10.13944/j.cnki.ysyj.2021.0389>. (in Chinese); Yimeng Wang, “An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze,” *Art Evaluation*, no. 23 (2023): 19. (in Chinese); Xiumin Xie, “An Investigation and Study on the Survival Status of Chuida Ensembles in Yuzhou,” *Inner Mongolia Art*, no. 1 (2008): 61. (in Chinese)

⁷⁰ Yanyan Han, “Research on the Development Path of Guchui from the Perspective of Online Communication,” *Journal of Hengshui University* 25, no. 5 (October 2023): 124. (in Chinese); Shan Liu and Zhimin Han, “The Introduction of Electronic Instruments into Rural Guchui Ensembles,” *Journal of Xinxiang University (Social Science Edition)* 27, no. 6 (December 2013): 150. (in Chinese); Lei Ma, “Inheritance and Innovation: An Analysis of the Industrialization Path of Heze Guchui Music,” *Journal of Heze University* 42, no. 4 (2020): 141, <https://doi.org/10.16393/j.cnki.37-1436/z.2020.04.031>. (in Chinese); Jianbin Wei and Zhihui Wang, “Tradition and Soundscape Reconstruction: The Musical Narratives of Inheritors of Eastern Hebei Guchui,” *Journal of Nanjing University of the Arts (Music and Performance Edition)*, no. 1 (2022): 84. (in Chinese)

⁷¹ Clare Suet Ching Chan and Zaharul Lailiddin Saidon, “Advocating for The Sustainability of Semai Indigenous Music through the Collaborative Creation of New Traditional Music: A Participatory Action Research (PAR) Methodology,” *Harmonia: Journal of Arts Research and Education* 21, no. 1 (2021): 9–22, <https://doi.org/10.15294/harmonia.v21i1.28715>.

A further contribution of this review lies in identifying regional typologies rather than assuming a uniform national trajectory. Some cases remain relatively ritual-centered, with funerary demand sustaining communal embedment and limiting instrumental or repertoire innovation. Others display hybrid stage-oriented configurations in which ritual practice coexists with theatrical, educational, or festival performance. Still others move toward project-based and media-driven forms shaped by ICH branding, tourism, and digital platforms. These typologies show that urbanization is experienced unevenly across regions and institutional settings. Guchuiyue is therefore not undergoing linear replacement, but differentiated and reversible processes of reconfiguration in which ritual, performance, and market functions coexist and are continually rebalanced.

Taken together, these findings indicate that urbanization reshapes guchuiyue through changes in social organization, symbolic economies, soundscape conditions, and institutional frameworks. The discussion thus supports an interpretation of contemporary guchuiyue as a field of negotiated adaptation, in which continuity depends on how successfully practitioners and communities balance ritual legitimacy,⁷² cultural identity, and economic sustainability.

Conclusion

This systematic literature review demonstrates that the impact of urbanization and modernization on guchuiyue is best understood not as simple decline, but as a process of uneven functional reconfiguration. Across the 41 studies reviewed, guchuiyue has shifted from a ritual-centered form of communal service toward diversified configurations that include staged performance, tourism, and digital dissemination, while funerary practices remain comparatively resilient in a number of regions. At the same time, this transformation has generated a transmission crisis marked by aging practitioner populations, declining youth participation, and the erosion of repertoire and notation systems. In response, musicians and communities have pursued adaptive strategies through school-based training, Intangible Cultural Heritage initiatives, media platforms, and project-based cultural activities. The review also identifies differentiated regional typologies, showing that the effects of urbanization are not uniform but mediated by local ritual demand, institutional support, and market conditions.

Taken together, these findings suggest that guchuiyue in contemporary China is undergoing negotiated continuity rather than linear replacement. Urbanization reshapes ritual time-space, reorganizes symbolic and economic value, and alters the conditions under which musical knowledge is transmitted, performed, and recontextualized. Yet guchuiyue does not simply disappear under these pressures; instead, it is reconfigured across ritual, stage, and digital domains through shifting balances among legitimacy, visibility, and sustainability. By synthesizing the literature in this way, the present study provides a clearer analytical basis for understanding

⁷² Barbara Kirshenblatt-Gimblett, "Intangible Heritage as Metacultural Production," *Museum International* 56, nos. 1-2 (2004): 52, <https://doi.org/10.1111/j.1350-0775.2004.00458.x>; "Operational Directives for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage," UNESCO, last modified 2024, https://ich.unesco.org/doc/src/ICH-Operational_Directives-10.GA_EN.pdf.

how traditional music adapts under structural urban change and contributes to broader ethnomusicological debates on cultural transformation, continuity, and the uneven trajectories of intangible musical practices.

The review also suggests that safeguarding guchuiyue requires more than symbolic recognition. Effective support should strengthen circulation among ritual practice, classroom training, staged performance, and digital dissemination, so that visibility and institutional recognition can be translated into living transmission. Educational initiatives should integrate notation, repertoire, and field-based participation rather than reduce guchuiyue to showcase performance alone. At the community level, policy and cultural programs should be designed to ensure that economic and symbolic benefits return to local practitioners and ensembles, thereby supporting both sustainability and cultural legitimacy.

Recommendations for Future Research

Future research should further strengthen comparative analysis across regions, especially in relation to repertoire transformation, transmission structures, institutional configurations, and the uneven local effects of urbanization. Greater methodological diversity is also needed. Mixed-method designs combining ethnography with demographic, acoustic, and digital data could improve comparability and deepen understanding of how musical change is experienced across different contexts. In addition, more attention should be paid to gender, generational dynamics, and ethical reciprocity, so that future scholarship not only interprets transformation but also reflects on how research can engage communities more responsibly.

References

-
- Bourdieu, Pierre. "The Forms of Capital." In *Handbook of Theory and Research for the Sociology of Education*, edited by John G. Richardson, 241-258. New York: Greenwood, 1986.
- Chan, Clare Suet Ching. "Hands Percussion of Malaysia: Performing Cosmopolitanism Built on Shared Philosophy and Artistic Values in Global Musical Alliances." *Wacana Seni Journal of Arts Discourse* 18 (2019): 1-24. <https://doi.org/10.21315/ws2019.18.1>.
- Chan, Clare Suet Ching, and Zaharul Lailiddin Saidon. "Advocating for The Sustainability of Semai Indigenous Music through the Collaborative Creation of New Traditional Music: A Participatory Action Research (PAR) Methodology." *Harmonia: Journal of Arts Research and Education* 21, no. 1 (2021): 9-22. <https://doi.org/10.15294/harmonia.v21i1.28715>.
- Cheng, Yao. "The Inheritance and Development of Liao'nan Drum Music." *Art Research*, no. 4 (2015): 88-89. <https://doi.org/10.13944/j.cnki.ysyj.2015.0363>. (in Chinese)
- Critical Appraisal Skills Programme. "CASP Checklist: CASP Qualitative Studies Checklist." Accessed March 9, 2025. <https://casp-uk.net/casp-tools-checklists/qualitative-studies-checklist/>.

- Dang, Zhaozhao. "The 'Staging' and 'Life-Scene' of Northern Anhui Guchui: Changes and Interpretations of Its 'Birth and Death' Ritual Functions." *Music and Culture Studies*, no. 2 (2019): 102-108. (in Chinese)
- Diao, Jiahui, and Shaoming Lu. "The Culture-Oriented Urban Regeneration: Place Narrative in the Case of the Inner City of Haiyan (Zhejiang, China)." *Sustainability* 14, no. 13 (2022): 7992. <https://doi.org/10.3390/su14137992>.
- Du, Yang. "A Study on the Inheritors of Daqing Guchui Based on Intangible Cultural Heritage Protection." *Art Research*, no. 6 (2021): 133-135. <https://doi.org/10.13944/j.cnki.ysyj.2021.0389>. (in Chinese)
- Feld, Steven. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*. 2nd ed. Philadelphia: University of Pennsylvania Press, 1990.
- Han, Yanyan. "Research on New Strategies for the Inheritance and Development of Funing Guchui." *Theatre Home*, no. 15 (2022): 81-83. (in Chinese)
- Han, Yanyan. "Research on the Development Path of Guchui from the Perspective of Online Communication." *Journal of Hengshui University* 25, no. 5 (October 2023): 124-128. (in Chinese)
- Hou, Xiaoqing, and Qihua Zhu. "Lingering Melodies and Drum Emotions: The Inheritance and Development of Haizhou Folk Guchui and Northern Jiangsu Dagou." *Journal of Huaihai Institute of Technology (Humanities and Social Sciences Edition)* 16, no. 10 (October 2018): 88-90. (in Chinese)
- Hu, Yanlu, and Tianle Wang. "On the Cultural Connotations and Contemporary Value of Traditional Guchui." *Cultural Heritage*, no. 2 (2025): 103-111. (in Chinese)
- Yuan, Jingfang, ed. *Comprehensive Introduction to Chinese Traditional Music*. Vienna: Hollitzer Verlag, 2023. <https://www.torrossa.com/it/resources/an/5970789>.
- Kirshenblatt-Gimblett, Barbara. "Intangible Heritage as Metacultural Production." *Museum International* 56, nos. 1-2 (2004): 52-65. <https://doi.org/10.1111/j.1350-0775.2004.00458.x>.
- Li, Feng, and Jianxin Zuo. "Protection Strategy of Qinhuangdao Drum Music." *Hundred Schools in Arts*, no. 8 (2011): 299-301. (in Chinese)
- Li, Wei. "Funerals and Wind-and-Percussion music in South-East Shandong Province." *Musicology in China*, no. 4 (2006): 36-40, 82. <https://doi.org/10.14113/j.cnki.cn11-1316/j.2006.04.005>. (in Chinese)
- Li, Wenjie. "Drum Music as Media: Study of the Practice of 'Ting Xiang' among the Villagers of East Henan Province." Master's thesis, Henan University, 2024. <https://doi.org/10.27114/d.cnki.ghnau.2024.000263>. (in Chinese)
- Li, Yong, Tingting Zhou, and Xianjin Liu. *A Study on the Art of Shandong Guchui*. Jinan: Shandong Publishing House of literature and Art, 2019. (in Chinese)
- Liu, Changlong. "Investigation on the Survival Status and Protection Strategies of Linqing Guchui." *Popular Literature and Art*, no. 21 (2019): 62-63. <https://doi.org/10.20112/j.cnki.issn1007-5828.2019.21.038>. (in Chinese)

- Liu, Shan, and Zhimin Han. "The Introduction of Electronic Instruments into Rural Guchui Ensembles." *Journal of Xinxiang University (Social Science Edition)* 27, no. 6 (December 2013): 150-151. (in Chinese)
- Ma, Lei. "Inheritance and Innovation: An Analysis of the Industrialization Path of Heze Guchui Music." *Journal of Heze University* 42, no. 4 (2020): 139-142. <https://doi.org/10.16393/j.cnki.37-1436/z.2020.04.031>. (in Chinese)
- Moher, David, Alessandro Liberati, Jennifer Tetzlaff, and Douglas G. Altman. "Preferred Reporting Items for Systematic Reviews and Meta-Analyses: The PRISMA Statement." *BMJ* 339, no. 7716 (August 2009): b2535. <https://doi.org/10.1136/bmj.b2535>.
- National Development and Reform Commission. "National New-Type Urbanization Plan (2014-2020)." Last modified March 16, 2014. https://www.gov.cn/zhengce/202203/content_3635155.htm. (in Chinese)
- Nettl, Bruno. *The Study of Ethnomusicology: Thirty-three Discussions*. 3rd ed. Urbana: University of Illinois Press, 2015.
- Page, Matthew J., Joanne E. McKenzie, Patrick M. Bossuyt, Isabelle Boutron, Tammy C. Hoffmann, Cynthia D. Mulrow, Larissa Shamseer, et al. "The PRISMA 2020 Statement: An Updated Guideline for Reporting Systematic Reviews." *BMJ* 373, no. 8286 (April 2021): n71. <https://doi.org/10.1136/bmj.n71>.
- PRISMA. "PRISMA flow diagram." Accessed March 9, 2025. <https://www.prisma-statement.org/prisma-2020-flow-diagram>.
- Qi, Jian. "A Study on the Inheritance and Development of Guchui in Funeral Ceremonies of Western Liaoning." Master's thesis, Yanbian University, 2021. <https://doi.org/10.27439/d.cnki.gybd.2021.000649>. (in Chinese)
- Schechner, Richard. *Performance Theory*. Rev. and exp. ed. New York: Routledge, 2003.
- Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Middletown, CT: Wesleyan University Press, 1998.
- Tao, Ya. "The Culture of Northeast Guchui Music from the Perspective of Ethnomusicology." *Literary and Art Contention*, no. 5 (2023): 196-200. (in Chinese)
- UNESCO. "Operational Directives for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage." Last modified 2024. https://ich.unesco.org/doc/src/ICH-Operational_Directives-10.GA_EN.pdf.
- Wang, Yimeng. "An Investigation of the Living Conditions of the Lizhuang Guchui Ensemble in Heze." *Art Evaluation*, no. 23 (2023): 19-24. (in Chinese)
- Wang, Zhaosen. "The Current Development and Inheritance of Guchui in Yutai County." *Tomorrow Fashion*, no. 17 (2023): 46-48. (in Chinese)
- Wei, Jianbin, and Zhihui Wang. "Tradition and Soundscape Reconstruction: The Musical Narratives of Inheritors of Eastern Hebei Guchui." *Journal of Nanjing University of the Arts (Music and Performance Edition)*, no. 1 (2022): 82-86. (in Chinese)

- Wu, Lei. "Openness and Persistence in Lunan Folk Guchui Ensembles: A Case Study of the Survival of the 'Cui Family Band.'" *Art Research*, no. 5 (2020): 92-93. <https://doi.org/10.13944/j.cnki.ysyj.2020.0324>. (in Chinese)
- Wu, Xuemei. "A Study on Folk Guchui Music in Tengzhou City." Master's thesis, Qufu Normal University, 2023. <https://doi.org/10.27267/d.cnki.gqfsu.2023.001285>. (in Chinese)
- Xie, Xiumin. "An Investigation and Study on the Survival Status of Chuida Ensembles in Yuzhou." *Inner Mongolia Art*, no. 1 (2008): 59-62. (in Chinese)
- Zang, Shuyi. "An Investigation and Study of Hailong Guchui Music." Master's thesis, Jilin University of the Arts, 2017. (in Chinese)
- Zhang, Lei. "A Study on the Transmission and Survival Status of the Yang Xiaoban Guchui Ensemble in Zhaozhou County, Heilongjiang Province." Master's thesis, Qingdao University, 2017. (in Chinese)
- Zhang, Xiaopeng. "Inheritance and Innovation of Chinese Folk Song Vocal Music: Tradition and Integration in Modern Vocal Perform." *Philosophy and Social Science* 1, no. 4 (2024): 85-94. <http://www.aeph.press/uploadfile/202408/8ed8d4ecc055a31.pdf>.