

A Comprehensive Analysis of Hakka Music Culture Education in Jiangxi: Surveys, Performance Evaluations and Future Directions

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Abstract

This study comprehensively analyzes Hakka music culture education in Jiangxi. It more specifically surveys the performance and presents certain evaluations for the future directions. The study employed a qualitative research methodology, which involved conducting interviews, administering questionnaires and making observations.

According to results from student and teacher polls at Gannan Normal University, students had various levels of familiarity and involvement with Hakka music and an acknowledged need for its inclusion in the music curriculum. At Jiangxi Science and Technology Normal University, an organized teaching strategy combining theoretical and practical components has resulted in remarkable successes in Hakka music education. Similarly, Jiangxi Normal University's comprehensive curriculum in the Hakka music and dance studies program stresses the inheritance and creation of regional cultural history despite ongoing obstacles to promoting traditional forms such as the Gannan Tea Picking Opera. Evaluating student knowledge and performance in Jiangxi Hakka music culture finds a generally favorable reception and competency among students; nonetheless, there are places for growth, particularly in mastering performance skills and addressing individual learning requirements in big class settings. These findings highlight the necessity of specific efforts, such as improving educational resources, recruiting skilled instructors, and utilizing creative teaching methods to efficiently preserve and advance Jiangxi Hakka music.

Keywords: Music Education; Transmission; Jiangxi Hakka Music; Jiangxi Province.

The intertwining of music and culture forms a rich tapestry through which a community's history, traditions, and values can be preserved and transmitted across generations. Music education has become pivotal for cultivating and disseminating local cultural values in Jiangxi, a province renowned for its diverse and vibrant cultural heritage (Ning, 2023; Wang, 2021;

Zhou, 2022). Hakka music stands out for its distinctive melodies, rhythms, and thematic diversity, reflecting the Hakka people's deep historical roots and resilient spirit (Hu, 2023). Hakka music, with its rich assortment of forms such as Quyi (a form of traditional Chinese narrative music), opera, folk songs, and red songs, encapsulates a wide range of human

emotions and social experiences (Nie et al., 2022; Zhang et al., 2022). From the flexible and graceful to the strong and optimistic, it showcases the intricate relationship between the Hakka community's enduring cultural values and artistic expressions (Luo et al., 2019). These traditional music forms, characterized by their aesthetic beauty and cultural depth, offer invaluable resources for music education in local schools, providing a direct link to the heritage and collective memory of the community (Lim, 2014; Li, 2016).

The significance of integrating Hakka music into the music education curriculum in Jiangxi schools cannot be overstated (Ren et al., 2021). It represents an opportunity to foster an appreciation for local culture among students, encouraging them to engage with and contribute to preserving their cultural heritage (Ho, 2014; Law & Ho, 2009). This approach to music education aligns with broader scholarly perspectives that view music not merely as an art form but as a cultural practice deeply embedded in communities' historical and social fabric. Musicologists and educators increasingly recognize the importance of cultural context in understanding and teaching music (Su & Jiang, 2021), advocating for a curriculum beyond technical mastery to include cultural literacy and critical engagement with music's role in society (Ho, 2010; Qi, 2023). The relationship between local music education and the inheritance of Jiangxi Hakka music raises several critical questions (Zhong & Inkhong, 2022). How can Hakka music be effectively integrated into the music education curriculum in a way that respects its cultural significance and engages students? What role do educators, schools, and the broader community play in ensuring the transmission and evolution of this cultural heritage? Moreover, how can cultural sensitivity and inclusivity principles guide the development of music education programs that preserve and enrich the legacy of Hakka music?

This research is an attempt to understand the current status of Hakka music in school

education. Previous literature necessitates a comprehensive strategy that integrates the fields of ethnomusicology, education, and cultural studies to comprehend the mechanisms by which music education might enhance the vibrancy and durability of indigenous cultures. In this regard, this article aims to analyze the case of Jiangxi Hakka music to reveal the strategies, challenges, and opportunities involved in using music education to preserve and promote cultural heritage. The central argument is that integrating Hakka music contributes to the wider conversation on the role of education in sustaining intangible cultural heritage.

Literature Review

2.1 General Knowledge of Hakka Music

UNESCO established the Convention for the Protection of Intangible Cultural Heritage, which defines "intangible cultural heritage" as a diverse range of practices, performances, forms of expression, knowledge systems, skills, and associated items that communities acknowledge as integral components of their cultural heritage (Blake, 2008; Kurin, 2004). With the growing global emphasis on preserving intangible cultural assets, there is a growing recognition and appreciation for distinct regional cultural manifestations. Hakka music, deeply ingrained in performance art, is among the richest intangible cultural heritages (Luan Ng & Beng Lee, 2020; Mu & Aimar, 2022).

Hakka music has evolved and flourished in various locations, including Henan, Jiangxi, Fujian, Guangdong, and Taiwan, transcending geographical boundaries (Lin, 2011). It has seen changes, adjustments, and improvements for thousands of years, gradually becoming a prominent and emblematic type of traditional music in China's cultural milieu (Hsin-Wen, 2019; Li & Lin, 2003). Ancient Central Plains inhabitants migrated to the southern regions more than a thousand years ago, giving rise to the Hakka ethnic group, which holds a significant position in China (Zhou, 2007). The border

regions of Fujian, Guangdong, and Jiangxi provinces predominantly house the Hakka ethnic group. Over time, they have assimilated and incorporated various cultural influences into their practices. These influences encompass the musical traditions of the Central Plains and those of local ethnic groups like the She and Yao (Li, 2018).

Hakka music comprises diverse genres, including Han music, Hakka instrumental music, Hakka mountain songs, mountain song chants, Hakka ballads, rap music, opera music, song and dance music, and religious music (Anderson & Byler, 2019; Jin, 2022). The ongoing movement of Hakka people throughout different areas, both domestically and internationally, starting with the Song Dynasty, has influenced the unique musical style of this genre. This dispersion accounts for the broad existence of Hakka music in several regions, including Guangxi, Hainan, Hunan, Guizhou, Sichuan, Taiwan, Hong Kong, Macao, and others (Yang et al., 2019; Zhang et al., 2008). Worldwide, each ethnic group has renowned traditional songs representing its national identity, profoundly embedded in its members' shared awareness. These songs, revered and performed across generations, embody a cultural legacy of great importance (Elvin, 1998; Zhao, 2003). The preservation and ongoing transmission of cultural artifacts are of the utmost importance to protect human culture from potential loss.

2.2 Educational Transmission of Hakka Music

Research on the role of music education in preserving intangible cultural heritage emphasizes the need for curricular integration of traditional music forms (Shi, 2021). Studies highlight how music education can be a powerful cultural transmission and identity formation tool (Peng, 2022). Hakka music, known for its unique theoretical and practical attributes derived from the cultural heritage of the Hakka people, has attracted considerable interest from experts both within the country and beyond (Hou & Seekhunlio, 2023). The investigation of the

inheritance mechanism of Hakka music culture carries significant significance in the progression of Hakka culture, the preservation of irreplaceable intangible cultural resources, and the facilitation of cultural exchange (Chang & Lin, 2022). Hakka music culture holds significant importance within the Hakka community, serving as a beloved form of folk music that embodies a fundamental aspect of Hakka identity (Zhuang & Pan, 2022). Preserving and transmitting Hakka music culture through active endeavors is vital in safeguarding its ecological milieu, promoting extensive cultural interchange, and facilitating its dynamic evolution within modern society (Lai, 2018).

Hakka music manifests the thoughts and emotions of the Hakka people, derived from their daily lives and experiences. The growth, styles, and distribution of Han ethnic music demonstrate the seamless incorporation of music from various ethnic minority groups, representing the cultural experiences and journey of the Hakka people (Zeng et al., 2022). A thorough "trinity" strategy has been developed within the context of cultural revitalization and deliberate nurturing of the inheritance of Hakka music culture (Lu, 2022; Wong, 2020). This methodology incorporates governmental policies, educational research endeavors, and market-oriented economic procedures (Hu et al., 2022). The Hakka music culture will thrive more effectively in the forthcoming years by capitalizing on these three fundamental elements. The Hakka music culture, regarded as a significant historical and cultural legacy of the Chinese nation, is a tribute to the enduring strength and innovative prowess of the Hakka people. Through dedicated endeavors in conservation and advancement, the Hakka music culture will persistently flourish, enhancing the cultural milieu and cultivating enhanced comprehension and admiration of Hakka heritage (Hua et al., 2018).

2.3 The Inheritance Education of Jiangxi Hakka Music

Jiangxi Hakka music is predominantly disseminated and taught in various colleges and

certain primary and secondary schools throughout Jiangxi Province (Wu et al., 2020). Universities such as Jiangxi Science and Technology Normal University, Gannan Normal University, and Jiangxi Normal University have established specialized curricula centered around Jiangxi Hakka music, resulting in noteworthy achievements and substantial advancements (Lv et al., 2022; Osaki et al., 1999). Furthermore, certain middle schools have historically taught students in Gannan Tea Picking Opera (Deng et al., 2022; Luo et al., 2020). However, these activities have ceased due to many conditions, including elective status and other contributing variables (Chen et al., 2014). However, the Primary School in Ganzhou City is notable for its outstanding endeavors in conserving the Gannan Tea Picking Opera, earning accolades such as the China Little Plum Blossom Award for its outstanding exhibitions (Chang & Seekhunlio, 2024). These educational institutions' employment of inheritance models provides significant insights for future study endeavors. This would facilitate more efficient dissemination of Jiangxi Hakka music culture, guaranteeing its conservation and sustained liveliness for future generations.

2.3 Socio-cultural Background of Jiangxi Province and Ganzhou City

Jiangxi Province and Ganzhou City are intricately connected to China's extensive history, culture, and natural diversity, forming a complex socio-cultural foundation. The province of Jiangxi, commonly referred to as "Gan," holds great historical and cultural importance within the southeastern region of China (Huang et al., 2021). The region's topography consists of a combination of elevated topography and undulating hills, situated along the southern bank of the middle and lower sections of the Yangtze River. The varied geography of Jiangxi province contributes to its abundant biodiversity, establishing it as a sanctuary for a vast range of plant and animal species. It serves as a testament to the region's dynamic natural legacy (Yu et al., 2018).

The meteorological conditions of Jiangxi are characterized by a significant monsoon effect, which gives rise to notable seasonal fluctuations that play a role in the region's ecological diversity. The historical record of human settlement and development in the province dates back thousands of years, as archaeological findings suggest a highly advanced culture during the Bronze Age (Zaw et al., 2007). Jiangxi has played a significant role in shaping its demographic composition and establishing administrative districts during China's dynastic dynasties, making it a crucible of historical events spanning centuries. The Gan River, which traverses the province, not only bestows Jiangxi with its appellation but also functions as a vital conduit that has fostered its social and cultural development throughout history (Lin et al., 2011). Ganzhou City has emerged as a significant cultural and historical hub in the southern region of Jiangxi, renowned for its rich Hakka culture (Chang & Liao, 2017). Ganzhou holds a significant cultural identity and heritage for the Hakka people, one of the prominent Han Chinese ethnic groups (Xu et al., 2023). Due to its distinctive geographical location and rich historical background, this urban center has played a pivotal role in facilitating the southerly migrations of the Hakka community, rendering it an essential area for comprehending the cultural heritage of the Hakka people (Jang & Wang, 2009; Zhuang et al., 2017).

The socio-economic structure of Ganzhou exhibits a fusion of conventional and contemporary components, resulting in the city's emergence as a prominent regional center. The classification of this city as a national historical and cultural site highlights its profound cultural assets, particularly its role as a birthplace of Hakka culture (Zhao, 2023). The cultural relevance of Ganzhou is heightened by its historical significance as the origin of the Long March, so it introduces additional dimensions of historical and political complexity to its cultural milieu (Gurtovoy & Yang, 2013). The amalgamation of Ganzhou's socio-economic

advancement with its endeavors to preserve its cultural history is a testament to the city's dedication to upholding its distinct character against contemporary developmental obstacles (Lai, 2007). Ganzhou, as a reservoir of Hakka culture, significantly contributes to understanding the Hakka community's customs, music, and cultural practices. It is a dynamic museum that facilitates converging historical and contemporary elements.

2.4 Research Theory

Research within the intersections of musicology, education, and cultural studies, particularly in traditional music education like that of Hakka music, employs a multidisciplinary approach to explore the complexities of music as a cultural practice, its pedagogical implications, and its broader societal impacts (Evans, 2015; Ho & Law, 2002). This research framework draws from various theoretical bases and methodologies to address questions related to the transmission, preservation, adaptation, and evolution of musical traditions within cultural contexts, as follows:

2.4.1 Ethnomusicology Theory

- **Theory:** Ethnomusicology provides theoretical frameworks for understanding music in its cultural context. This includes studying music as a form of cultural expression, examining the role of music in society, and understanding the musical traditions of different cultural groups (Fan, 2016; Mu, 2003; Tang, 2021).

- **Application:** In the context of Hakka music, ethnomusicology might explore its musical structures, instruments, and performance practices, along with its historical development and regional variations.

2.4.2 Music Education Theory

- **Theory:** Music education theory encompasses various approaches to teaching and

learning, curriculum development, and pedagogical strategies. Constructivism, for example, emphasizes the importance of learners constructing their understanding based on their experiences (Ting & Lina, 2023; Yang & Welch, 2023).

- **Application:** In Hakka music education, this might involve developing curricula that actively engage students with Hakka music traditions, encouraging them to explore and understand these traditions through performance, composition, and critical analysis.

2.4.3 Cultural Studies

- **Theory:** Cultural studies provide frameworks for analyzing cultural practices, identities, and societal power dynamics. This includes examining how culture is produced, circulated, and consumed and how cultural practices relate to identity, power, and resistance issues (Chen, 2017; Xiaoming, 2017).

- **Application:** Research in Hakka music through a cultural studies lens might focus on how Hakka music contributes to Hakka identity, how it has been influenced by and resisted cultural assimilation, and how it functions within the global diaspora of Hakka people.

Methodology

The research methodology outlined comprehensively analyzes Hakka music education in Jiangxi: surveys, performance evaluations, and future directions combine qualitative and quantitative research approaches with a primary focus on qualitative methods (Habib, 2021; Brien et al., 2014; Seawnght & Gerring, 2008). This mixed-methods approach aims to comprehensively understand the cultural, educational, and social aspects of Jiangxi Hakka music. In Table 1, the methodology is summarized as follows:

Table 1. Methodology Framework for Research

Section	Methodology Description	Implementation Details
Research Scope	Selection of sample institutions and target groups for study based on predefined criteria.	Sample institutions: Universities in Jiangxi with established music programs and links to <i>Hakka</i> music. Target groups:

Section	Methodology Description	Implementation Details
		Undergraduate and graduate students and teachers involved in <i>Hakka</i> music education.
Research Tools	It combines traditional research methods from music education, ethnomusicology, and cultural studies, focusing on qualitative research with quantitative supplementary methods.	Fieldwork, in-depth interviews, and questionnaire surveys will be utilized to collect empirical data and analyze the processes and structures influencing the inheritance of <i>Hakka</i> music.
Data Collection	There are several ways to collect data, such as through interviews, questionnaires, and observation.	1) Interviews and focus groups with teachers, students, and experts in <i>Hakka</i> music. 2) Questionnaire surveys distributed among students to gather quantitative data. 3) Observation of teaching practices and participation in <i>Hakka</i> music activities (Luciano Beltramo, 2017).
Data Analysis	Analysis insights regarding the impact of <i>Hakka</i> music and its inheritance methods.	Analysis of interview transcriptions, survey responses, and observational data to identify themes, patterns, and correlations.

Source: Wenchao Liang

Results

4.1 Hakka Music Education at Gannan Normal University: Insights from Student and Teacher Surveys

The teaching of Hakka music at Gannan Normal University. The analysis will primarily rely on surveys administered to students and teachers to assess their acquaintance, engagement, and attitudes toward Hakka music education (Mikszs et al., 2023). The analysis aims to reveal patterns and infer their importance for the future of Hakka music education.

The student poll results, comprising 200 participants, revealed a range of acquaintance levels with Jiangxi Hakka music. Specifically, 16% of respondents reported being highly familiar, 27% showed a general grasp, 39% exhibited limited understanding, and 18% reported being oblivious. Regarding involvement, 32.5% of students frequently participated in singing, performing, or playing Hakka music, while 30% did so sporadically, and 37.5% did not participate. The predominant means individuals acquired knowledge about Hakka music (58%) was through classroom instruction, while a lesser proportion derived information from television, networks, and other media platforms. According to the findings, 50%

of the students indicated that their educational institution provided a Jiangxi Hakka music course after their entrance. In comparison, 75% highlighted the imperative nature of including Hakka music in the music education of conservatory students.

The teacher survey, comprising 20 proficient educators, indicated that 45% possessed knowledge and had engaged in study on Jiangxi Hakka music, 35% were acquainted but had not completed any research, and 20% were unfamiliar. A substantial majority (95%) expressed the necessity of incorporating Hakka music into music instruction and unanimously recognized its substantial contribution to conservatory education. They underscored its significance in preserving cultural heritage, enhancing student learning, and cultivating comprehension of Hakka history and folklore. The primary obstacles encountered in the instruction of Hakka music encompassed a scarcity of educators and inadequate availability of instructional materials (90%), limited expertise (75%), and student apathy (50%). To mitigate the teacher deficit, 50% of respondents deemed it advantageous to contemplate the course as a professional elective. In comparison, 90% suggested the recruitment of guest music

specialists or part-time professors from the music department.

The analysis suggests significant interest and acknowledges the necessity of Jiangxi Hakka music education among both students and teachers at the conservatory level. Although there is much enthusiasm, problems such as a shortage of teachers, inadequate materials, and different levels of student engagement with Hakka music highlight the necessity for targeted solutions. To improve the preservation and advancement of Hakka music culture in higher education settings, it is essential to tackle these problems by creating extensive educational resources, recruiting highly skilled instructors, and intensifying promotional initiatives.

4.2 Strategies and Challenges in Promoting Jiangxi Hakka Music Education: Insights from Jiangxi Science and Technology Normal University

4.2.1 Course Setting and Educational Approach: The institution provides a well-organized educational program to acquaint students with Jiangxi Hakka music, encompassing applied and theoretical dimensions. The undergraduate curriculum incorporates elective courses focused on Hakka folk song singing, providing students with practical performance opportunities supplemented by theoretical instruction. Graduate students are directed towards conducting specialized research on Hakka tea picking opera, emphasizing the importance of profound theoretical comprehension and proficient research abilities. Integrating performance and research in this approach seeks to foster students' engagement and motivation, equipping them with the necessary skills to make scholarly contributions to the respective subject.

4.2.2 Achievements in Hakka Music Education: Notable accomplishments exemplify the university's dedication to theoretical instruction and artistic practice. The efficacy of the school's instructional approach is demonstrated by its active engagement in diverse competitions and performances, as substantiated

by the receipt of numerous accolades. These accomplishments confirm the program's excellence and allow students to demonstrate their abilities, thereby expanding the scope and impact of Hakka music.

4.2.3 Challenges and Strategies for Inheritance: The instruction and dissemination of traditional, regional music culture, exemplified by Jiangxi Hakka music, pose distinctive obstacles. These challenges encompass the need to address students' probable lack of interest in regional music cultures beyond their own and the linguistic obstacles that arise when learning music in the Hakka language. The analysis demonstrates that by augmenting the creative allure of Hakka music and utilizing elevated platforms for promotional purposes, it is possible to attract and maintain students' interest successfully. Furthermore, it is essential to initiate instruction in traditional music cultures during the early stages of development and incorporate a combination of theoretical and practical learning to cultivate a full comprehension and admiration of Hakka music among students.

4.3 Enhancing the Inheritance of Jiangxi Hakka Music and Dance: Insights and Strategies from Jiangxi Normal University

4.3.1 Course Structure and Educational Focus: Jiangxi Normal University has strategically developed its Dance Studies major to harness the region's rich cultural and artistic heritage, incorporating tea-picking opera, neo-dance, and local percussion instruments into its curriculum. This approach emphasizes the inheritance of traditional arts and fosters innovation, creating a distinctive and comprehensive educational model. Including a curriculum in Hakka music and Gannan Tea Picking Dance as a compulsory course for undergraduate dance students and specialized research courses on Gannan Tea Picking Opera for graduate students underscores the university's dedication to this cultural legacy.

4.3.2 Achievements in Cultural Preservation: Numerous accolades and designations have been

bestowed upon the university in recognition of its contributions to cultural preservation and education, including Jiangxi Provincial Key Research Base for Culture and Art Science and the central unit of the Jiangxi Provincial Dance Science Alliance. These awards and substantial contributions to national and provincial art exhibitions validate the university's integrated teaching paradigm, which incorporates teaching, editing, performance, and research.

4.3.3 Challenges in Promoting Local Opera: Despite these accomplishments, promoting Gannan Tea Picking Opera and related dance forms is difficult, particularly in engaging a diverse student body and overcoming the technical limitations of teaching ancient dance routines (Fang et al., 2023). The difficulties of stimulating enthusiasm among students from various cultural backgrounds and the steep learning curve given by Gannan Tea Picking Opera's distinctive dance vocabulary.

4.3.4 Strategies for Enhancing Inheritance

- Engaging professionals or external experts to teach specialized dance movements, ensuring authenticity and precision in transmitting traditional forms.
- Leveraging higher platforms for promotion, including performances and competitions, to showcase traditional repertoires and encourage innovation.
- Simplifying traditional exercises for younger students to foster early interest and appreciation, thereby expanding the audience for regional culture.

4.4 Evaluation of Student Understanding in Jiangxi Hakka Music Culture: Analysis of Classroom Instruction Outcomes

The students' knowledge of Jiangxi Hakka music culture was evaluated through a comprehensive test covering various aspects learned in class. The test format included fill-in-the-blank, multiple-choice, and short-answer questions to assess students' grasp of factual information and engagement with Jiangxi Hakka music. The fill-in-the-blank and multiple-choice sections tested the retention of specific

knowledge taught during the lessons. In contrast, the short-answer section allowed students to express their tastes and preferences within the Jiangxi Hakka music tradition. Upon analyzing the test results, the following distribution of scores was observed:

- 20.5% of students scored between 90 to 100, indicating a high understanding and retention of the material.
- 34.5% scored between 80 to 90, showing a strong grasp of the concepts taught.
- 35.5% achieved scores in the range of 70 to 80, reflecting a good comprehension of the subject matter.
- Lastly, 9.5% scored between 60 to 70, suggesting areas for improvement in understanding or retention (Figure 1).

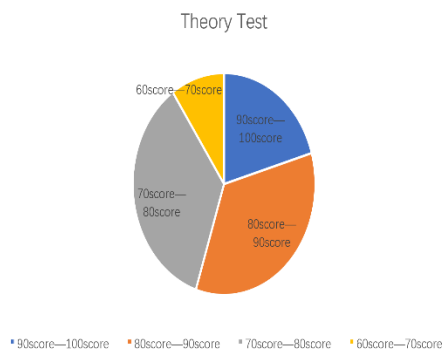


Figure 1. Theory Test Ratio. Source: Wenchao Liang

These results provide valuable insights into the effectiveness of the teaching methods employed and the overall engagement of students with the Jiangxi Hakka music curriculum. The distribution of grades indicates a generally positive reception and understanding of the material among most students, with a significant proportion achieving high marks. The findings from this assessment can be used to refine future teaching strategies, ensuring that all students can deepen their appreciation and understanding of Jiangxi Hakka music culture.

4.5 Evaluating Student Performance in Jiangxi Hakka Song Singing: Insights from Classroom Assessments

In assessing, a total of 200 students provided information and engaged with Jiangxi Hakka music beyond theoretical knowledge; a practical singing test was conducted, featuring three chosen Jiangxi Hakka songs: "Da Zhi Shan Ge Guo Heng Pai," "Ban Jiu Diao," and "Pai Hua." These songs were selected based on melodious and engaging tunes, memorability, and relatively simple rhythms, aiming to gauge students' ability to grasp and perform Hakka music authentically.

The performance evaluation was categorized into four grades: A, B, C, and D, with most students (80%) successfully passing the test. These students demonstrated a competent understanding of the songs' styles, sang with appealing timbre, and showed proficient rhythm, intonation, and breath control. However, a notable proportion of students (10.5%) achieved an average performance, primarily struggling with intonation and rhythm. This indicates that traditional music singing challenges middle school students, particularly in mastering pitch and rhythmic accuracy.

A smaller student population (9.5%) scored relatively low in their performance evaluations. Large class sizes, with 40 students per class, contribute to this lower performance level by limiting the opportunity for individualized attention and guidance in the classroom setting. This environment makes it challenging to effectively address each student's specific learning needs and performance issues (Figure 2).

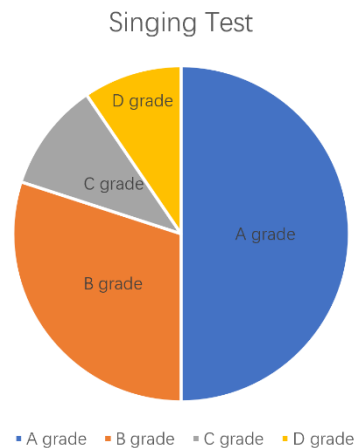


Figure 2. Singing Test Score Source: Wenchao Liang

Discussion

A comprehensive analysis of Hakka Music Education in Jiangxi: Surveys, Performance Evaluations, and Future Directions is multifaceted and critical for the preservation and advancement of this cultural heritage. Through the implementation of comprehensive educational programs, institutions play a pivotal role in imparting knowledge, fostering appreciation, and nurturing talent in Jiangxi Hakka music (Gong et al., 2024). One of the primary functions of music education is to transmit the rich traditions and history embedded within Jiangxi Hakka music to future generations (Li et al., 2020; Wang et al., 2018). Educational institutions achieve this by incorporating a comprehensive approach that includes theoretical instruction, practical performance opportunities, and specialized research courses. This multifaceted strategy ensures that students not only understand the cultural significance of Hakka music but also appreciate its artistic nuances (Hou, 2022). By blending these elements, schools can provide a well-rounded music education that preserves the heritage of Hakka music while fostering a deep appreciation for its unique characteristics among students.

This transmission of knowledge safeguards the authenticity and integrity of Jiangxi Hakka music, preventing its erosion over time. Through a deliberate and structured educational approach, the rich traditions and historical significance of Hakka music are preserved, ensuring that the essence of this cultural heritage remains intact for future generations. Moreover, music education serves as a critical catalyst for the evolution and innovation of Jiangxi Hakka music, encouraging students not only to learn and replicate traditional practices but also to contribute new ideas and creative interpretations (Hindman & Wei, 2023; Zhu, 2023). Educational programs that incorporate a blend of theoretical instruction, practical performance opportunities, and specialized research courses create a comprehensive learning environment where students can fully engage with Hakka music. Theoretical instruction provides students with a deep understanding of the historical and cultural context of Hakka music, highlighting its significance and the stories behind the melodies and rhythms. These educational programs foster a vibrant exchange of ideas and approaches by involving students in performance, research, and creative expression (Jungate et al., 2022; Ting & Lina, 2023). This process of exploration and experimentation breathes new life into traditional forms, allowing Jiangxi Hakka music to adapt to contemporary contexts while retaining its essence (Li et al., 2020; Ma et al., 2018). Students and educators can create innovative interpretations that resonate with today's audiences by integrating traditional elements with modern influences (Xu & Jia, 2022). This adaptive approach ensures that the music remains vibrant and relevant, bridging the gap between past and present while preserving its core identity.

Additionally, music education serves as a platform for cultural exchange and collaboration (Chen & Tsai, 2022). Educational institutions can foster an environment where students, educators, and musicians from diverse

backgrounds can interact and explore different musical traditions and techniques. Such collaborations enrich the learning experience, exposing students to a broader spectrum of musical styles and cultural perspectives (Chang, 2022; Chen & Lin, 2022). This not only enhances their understanding and appreciation of Hakka music but also promotes a deeper sense of global cultural awareness and interconnectedness. Students are exposed to diverse perspectives and influences through interactions with educators, peers, and guest artists, enriching their understanding of Jiangxi Hakka music and fostering cross-cultural dialogue (Li, 2022; Normile, 2023; Yi et al., 2020). These collaborative endeavors broaden students' horizons and contribute to the global appreciation and recognition of Jiangxi Hakka music.

Conclusion

In conclusion, a comprehensive analysis of Hakka music education in Jiangxi, including surveys, performance evaluations, and future directions, underscores the essential role of educational institutions in preserving, revitalizing, and ensuring the enduring relevance of this dynamic cultural heritage. These institutions act as vital conduits for transmitting the rich traditions of Hakka music through structured curricula, practical training, and performance opportunities. By imparting essential knowledge and skills to students, educational institutions play a crucial role in safeguarding Hakka music for future generations.

Furthermore, music education within these institutions fosters creativity and innovation within the Hakka music tradition. By encouraging students to explore new artistic expressions while honoring the core values of Hakka music, educators help maintain the tradition's vitality and adaptability. Music education facilitates cultural exchange and dialogue, allowing students to engage with

diverse musical traditions and perspectives. This interaction not only enriches their understanding and appreciation of Hakka music but also promotes a broader cultural awareness and interconnectedness. Through these

comprehensive efforts, educational institutions in Jiangxi contribute significantly to the preservation and revitalization of Hakka music, ensuring that this rich cultural heritage continues to inspire and engage future generations.

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