

The Role and Value of Huxiang Local Music Resources in the Rural Revitalization Strategy: The Perspective of Cultural Thought

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Abstract: Huxiang region is situated in the Hunan province in China and consists of a vibrant cultural heritage, local music and shared reflections of their traditions, historical origins and the spirit of the people. Our study seeks to examine the role and value of Huxiang local music resources in the rural revitalization strategy from the perspective of cultural thought. We performed a mixed methods study involving ethnographic methods and a survey on a sample of 100 individuals from the Huxiang region. Our findings showed that a strong connection between Huxiang music and the cultural identity of the region. Participants expressed a deep sense of pride and emotional connection to the music, highlighting its ability to evoke feelings of joy, peace, and belonging. However, some residents voiced concerns about a decline of interest among younger generations, suggesting a need for preservation efforts. Moreover, there was a potential of Huxiang music as a driver for rural revitalization. Participants, particularly residents, saw the music as a way to attract tourists and boost local businesses. Furthermore, promoting Huxiang music was seen as a way to strengthen community bonds and cultural exchange, bringing people together through shared heritage.

Keywords: Rural Revitalisation, Huxiang Culture, Music, Feelings, and Economic

1. INTRODUCTION

The cultural thoughts and courses of the Chinese people is related to their cultural life and forms a core component of their spiritual food (Ch'en, 2018; Johnson et al., 2023). Simultaneously, the cultural practices of the Huxiang local music and musicians constitute a significant aspect of enhancing economic development and increasing the economic structures. In China, the implementation and realisation of the Rural Revitalisation Strategy should be determined by the proportion of votes obtained from the local farmers and the mental outlook of these locals (Guo & Liu, 2021; Liu et al., 2020). The optimum performance of rural revitalisation strategies must be performed based on the spiritual and material civilisation that can be realised by promoting the spirit of the local musicians and farmers. Huxiang region is situated in the Hunan province in China and consists of a vibrant cultural heritage, local music and shared reflections of their

traditions, historical origins and the spirit of the people (Huang, 2024; Yang, 2023). Huxiang local music is embedded in its folk customs and social aspects of life through a rich combination of melodies, rhythms and themes that have been transferred from generations to generations over thousands of years.

According to Linjiao and Sensai (Linjiao & Sensai, 2023) Huxiang music is characterised by a variety of styles, vocal patterns and techniques and utilisation of various instruments. The traditional Huxiang local music embodies emotive lyrics, melodies and rhythms alongside instruments such as suona (double-reed horn), yangpin (hammered dulcimer), and xiao (vertical flute) (Mu, 1993). The instruments adopted in Huxiang music were designed and crafted from local materials and the craftsmanship and apprenticeship have been passed on to several generations. Huxiang music often covers several themes such as love, nature and mythology. Based on the vivid imagery, lyrics and storytelling attributes it acts as a reflection of the cultural thoughts, beliefs, values and aspirations of the Chinese people. Huxiang culture is a regional Chinese culture with different views and interpretations of its significance and importance. The Huxiang culture is basically classified into two distinct perspectives; initially, the Huxiang culture is considered in a narrow perspective and believed to be closely linked to the Hunan administrative regions with a significant inheritance context, folk education, social psychology and stable academic expressions. Another perspective of the Huxiang culture is that which involves a broad sense where its recognised and acknowledged that all the cultural and historical elements of Hunan region are similar and belong to the Hu Xiang culture. A study by Huang (Huang, 2021) has suggested that these two broad and narrow perspectives of the Huxiang culture can be analysed and interpreted based on distinct concepts of regional culture and cultural regions. Furthermore, these two divergent views are significantly interrelated, for instance, regional culture has undergone transformation into a very stable cultural nature through constant accumulation and gradual attainment of the standards of the defined cultural regions. Although, there are some subtle differences because the formation of the Huxiang cultural area requires the establishment of the historical political district of Hunan and also reliance on the human geography of Huxiang. Thus, these conditions cannot be constituted over a single period of time but takes several years to form and develop. In the era of modernisation and globalisation, despite the significant challenges, Huxiang local music has consistently thrived due to the attachment and dedication of the local musicians and scholars in championing for its preservation and promotion.

In the last decades, there have been tremendous efforts in safeguarding and protecting the rural communities in China with intensified efforts such as rural revitalisation that incorporates cultural revitalisation and talent revitalisation in rural China (Chen et al., 2023; Zhou et al., 2021). These strategies such as documentation, preservation of archives, cultural festivals and collaborative efforts in safeguarding the cultural heritage. Incorporating the traditional and modern elements of technology has increased the spread of Huxiang local music to the international world through online platforms and social media and has boosted tourism activities.

Modernisation and urbanisation present significant challenges and threats to all traditional forms of Chinese music, culture and talents (Endong, 2018; G. Liu et al., 2022). There should be increased focus on the motivation of addressing challenges such as the lack of young traditional Chinese musicians and the difficulty of competing with contemporary trends in music. Furthermore, the emergence of Western Music and its influence among the youth should be examined. Rural revitalisation strategies should promote the transfer of musical knowledge through apprenticeship to the younger generations and create a feeling of stewardship to the traditional cultural heritage. According to Yan, et al.(Yan et al., 2021) the rural revitalisation and development in China is highly problematic based on political and economic ideals. In China, there has been a consistent practice of strategic essentialism based on peasantry and it has been actively taken as a makeshift technique of unifying the people while simultaneously addressing the differences between urban and rural areas for a combined objective of long-term transformation. Geng, et al.(Geng et al., 2023) observed that rural revitalisation in China should be based on the 5E framework that is easier to distribute and enrich the rural revitalisation leading to dynamic development and differentiated measures. Their findings showed that overall development status of rural regions was relatively stable, despite the presence of spatial variations, the coordinated development status of the 5E framework resulted in significant fluctuations between villages of coastal and inland areas and different rural regions should adopt targeted, distinct and feasible strategies in realising coordinated growth and development as crucial outcomes of rural revitalisation. According to Geng, et al. (Geng et al., 2023) in the last two decades, China has shifted to rural development and made some progress on the revitalisation of rural areas. For instance, in 2005, China made steps towards promoting the coordinated growth of the rural economies, cultural

heritage and values by proposing the construction of socialist villages. Moreover, in 2008, China implemented the Urban and Rural Planning Law and made it a legal requirement for the development of rural villages. Similarly, in 2015, the national authority developed a guideline for the construction of beautiful countryside for the realisation of social, economic and ecological development of rural China. All these measures, laws and guidelines led to significant improvements in the growth and quality of life among villagers due to increased economic activities, income and revenue. The rural development and revitalisation in China experienced a significant shift in 2017 from quality-based practices to quantity-based practice. It implies that there should have been a perfect and coordinated balance between enhancing various aspects of the villages and rural communities. The new shift focused on agriculture, rural regions, and individuals residing in the countryside in a bid to promote the inclusive and coordinated growth of rural economies by addressing all the cultural, ecological, and urban-rural gaps for a common prosperity (Lou et al., 2023). From the previous studies and existing practices, most of the rural areas have started focusing on the material spirit of civilisation and are devoid of working ideas on how to introduce and cultivate talents in the participation of rural revitalisation. Simultaneously, there is no adequate understanding of the roles of artistic and literacy skills in the theoretical research of rural revitalisation in China. Also, there is no basis for the support of the cultural construction of rural revitalisation in China. Therefore, our study seeks to analyse the role of rural music and talents as an effective means of rural revitalisation in China and improving the cultural thoughts and processes of the Chinese people. Our main objective is to examine the role and value of Huxiang local music resources in the rural revitalization strategy from the perspective of cultural thought.

2. METHODS

2.1 Participants and Study Design

We carried out a case study in Huxiang region situated in the Hunan province in China through a mixed methods and comparative design involving the local communities on qualitative methods and quantitative aspects of the study. Random sampling was deployed in the recruitment of 100 participants drawn from various communities in the Huxiang region who consisted of elders and young individuals who actively participated in the local traditions, ceremonies and rituals involving Huxiang music.

Participation in the study was voluntary and participants were allowed to withdraw from the study at any time. All participants provided informed consent to undertake the study.

2.2 Ethnography

We conducted an immersive ethnographic study within Huxiang communities where we were residing in the villages for an extended period, observing daily life, and participating in musical practices. We attended traditional music performances, from lively festivals to intimate gatherings in homes. Also, we were engaged in the traditional folk music performances held in village squares to witness the sense of unity created by the melodies of the traditional music and participated in intimate music sessions held within homes, where elderly musicians, instrument makers, and music enthusiasts shared stories and techniques passed down through their families for centuries. Additionally, we conducted in-depth interviews with local musicians, music teachers, and community elders. We facilitated focus group discussions with diverse members of the Huxiang communities. These groups included young adults, elderly residents, and individuals involved in the tourism industry. Our discussions explored participants' experiences with Huxiang music, their sense of identity tied to the music, and their perspectives on its potential contribution to rural revitalization.

2.3 Standard Survey Instrument

We administered a standardized survey instrument that was translated in Chinese to gauge the popularity of Huxiang music among both tourists and residents. The survey was designed to capture objective data on how familiar respondents were with the music, their perception of its cultural value, and their interest in attending Huxiang music-related events. The survey consisted of 20 questions focusing on the demographic profile of participants (age, residence (tourist or resident), and travel frequency to the region), awareness and perception of Huxiang music (familiarity, impression and evoking of emotions), interests in experiences derived from Huxiang music events (festivals, workshops, ceremonies or rituals), and the economic impact of promoting Huxiang music. The responses were in various in Likert Scales from 1 to 5 (Strongly disagree to Strongly agree), multiple choice questions and open-ended questions. The survey took 10 minutes to complete and was either printed and distributed physically or an online version was completed on the researcher's computer.

2.4 Data Analysis and Outcomes

The collected data from the surveys was carefully analysed using GraphPad Prism version 9.5.1 statistical software. In all statistical analyses, significance was inferred at 5% (two-tailed). We identified trends, measures of central tendencies, and assess the significance of relationships between variables. The quantitative data was combined the qualitative findings from the ethnographic study to develop a comprehensive understanding of the role Huxiang music plays in the rural revitalization strategy.

3. RESULTS

3.1 Demographic Profile of Participants

Table 1: The Distribution of Participants Based on Age and Gender

Demographic Factor	Frequency (N)	Percentage (%)
Age Groups		
18-24	22	22%
25-34	30	30%
35-44	25	25%
45-54	15	15%
55+	8	8%
Gender		
Male	52	52%
Female	44	44%
Non-Binary/Prefer not to Say	4	4%
Residency Status		
Resident of Huxiang Region	75	75%
Tourist visiting the Huxiang Region	25	25%
Frequency of Visits (Tourists Only, N=25)		
First-Time Visitor	12	48%
Visited 1-2 Times Previously	8	32%
Visited 3-5 Times Previously	3	12%
Visited More Than 5 Times Previously	2	8%

In Table 1 and Figure 1, the survey included 100 participants from various communities within the Huxiang region. The age range was well-distributed, with the 25-34 and 35-44 age groups each representing 30% of respondents. Over half (52%) identified as male, with 44% female and 4% preferring not to disclose their gender identity. The majority (65%) were residents of the Huxiang region, while 25% were tourists. Among the tourists, nearly half (48%) were first-time visitors, and the remaining half

had visited the region 1-5 times previously.

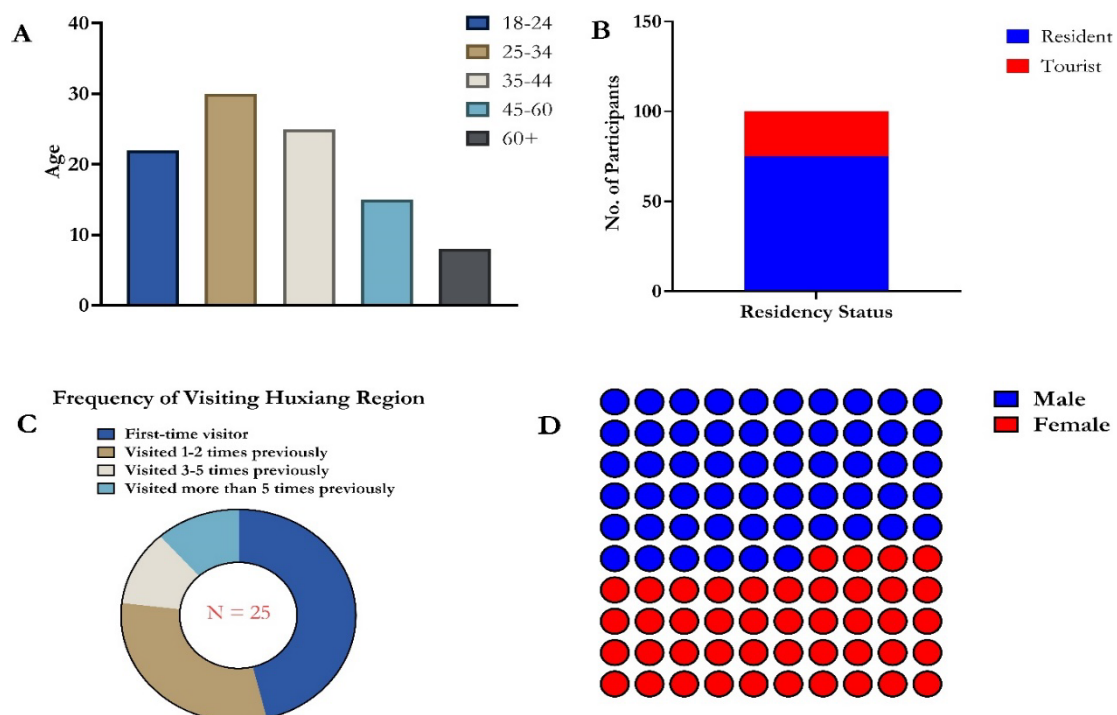


Figure 1: Analysis of the Demographic Profile of Participants based on Age (A), Residency Status (B), Frequency of Visiting the Huxiang Region (C) and Gender (D).

In Table 2, on average, participants reported a moderate familiarity (mean score of 3.82 with a standard deviation of 1.15) with Huxiang music. However, the perceived importance of Huxiang music to the cultural heritage was significantly higher, with a mean score of 4.25 and a standard deviation of 0.87. This suggests that even those who are not entirely familiar with the music recognize its significance in preserving the cultural identity of the Huxiang region.

Table 2: Awareness and Perception of Huxiang Music (N=100)

Statement	Likert Scale (1- Not at all, 5- Very)	Mean	Standard Deviation (SD)
Familiarity with Huxiang Music		3.82	1.15
Importance of Huxiang Music to Cultural Heritage		4.25	0.87

In Figure 2A, the survey participants expressed a multifaceted interest in engaging with Huxiang music. Live performances were the most popular format, chosen by 82% (82 respondents) of the participants. A significant portion, over half (68%, N=68) were also interested in educational workshops to deepen their understanding of the music. Recorded music (55%, N=55) and integration into cultural tours (72%, N=72) were also

popular choices, highlighting a desire for both immersive experiences and learning opportunities.

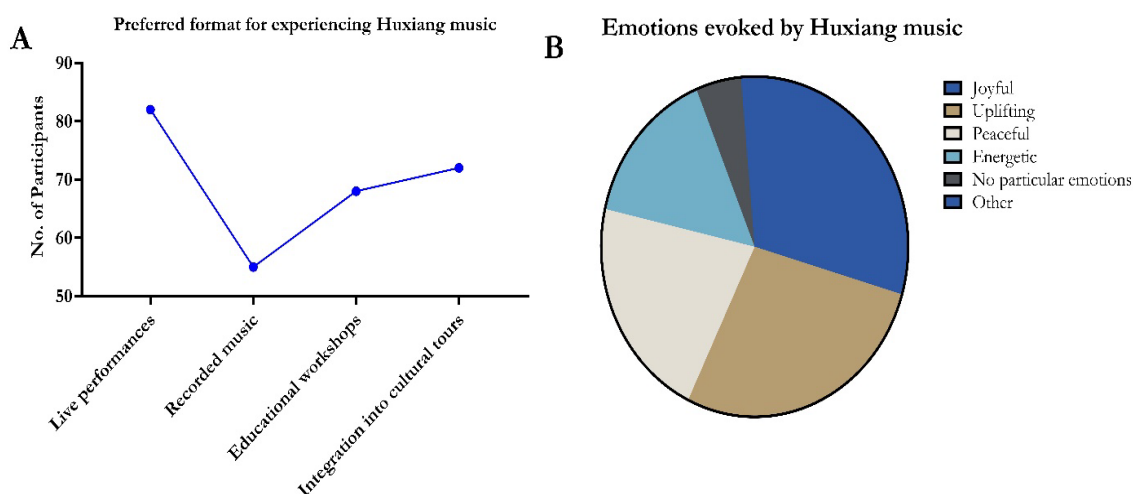


Figure 2: Line Chart Showing the Preferred Format for Experiencing Huxiang Music by Participants based on Live Performances, Recorded Music, Educational Workshops and Integration into Cultural Tours (A) and a Pie-Chart Showing the Emotions Evoked by Huxiang Music (B).

In Figure 2B, the survey unveiled a range of emotions associated with Huxiang music. Joyful (62%) and Uplifting (58%) were the most frequently chosen emotions, suggesting that the music has a positive and uplifting effect on many listeners. Peaceful emotions were also reported by 45% of participants, indicating the music's ability to induce relaxation and tranquillity. A significant portion (32%) found the music Energetic, while a smaller percentage (10%) reported no particular emotions and a few (3%) mentioned other emotions

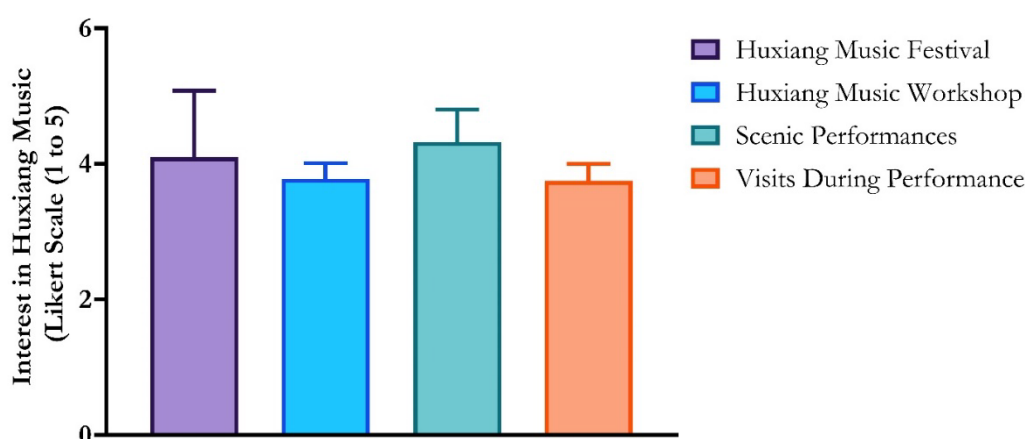


Figure 3: Interest in Huxiang Music Experiences Drawn from Attending Huxiang Music Festival, Attending Huxiang Music Workshop, Attending Scenic Performance and Likelihood to Visit for Huxiang Music.

In Figure 3 and Table 3, the survey gauged interest in various Huxiang

music experiences. Attending a scenic performance emerged as the most appealing activity (mean score of 4.32 with a standard deviation of 0.84), followed closely by attending a Huxiang music festival (mean score of 4.1 and standard deviation of 0.98). Attending a workshop on Huxiang music (mean score of 3.78 and standard deviation of 1.23) was also of interest to participants. Tourists, on average, expressed a moderate likelihood (mean score of 3.85 with a standard deviation of 1.1) to visit the region specifically for Huxiang music.

Table 3: Interest in Huxiang Music Experiences (N=100)

Activity	Likert Scale (1- Not interested at all, 5- Very interested)	Mean	Standard Deviation (SD)
Attending Huxiang Music Festival		4.1	0.98
Attending Huxiang Music Workshop		3.78	1.23
Attending Scenic Performance		4.32	0.84
Likelihood to Visit for Huxiang Music (Tourists Only, N=25)		3.85	1.1

Table 4: Thematic Analysis of Cultural Values

Theme	Description	Illustrative Quotes
Cultural Identity and Pride	Participants expressed a strong connection between Huxiang music and their sense of identity and belonging to the region.	"Huxiang music tells the story of our ancestors and our land. It makes me feel proud of where I come from."
Emotional Connection	Many participants described positive emotional responses to Huxiang music, highlighting its ability to evoke feelings of joy, peace, and cultural connection.	"The melodies are so uplifting. They remind me of simpler times and the beauty of our villages."
Loss and Preservation	Some residents expressed concerns about the decline of interest in traditional music among younger generations.	"It's sad to see fewer young people learning Huxiang music. We need to find ways to keep it alive."

In Table 4, participants expressed a strong sense of pride (e.g., "Huxiang music tells the story of our ancestors...") and emotional connection (e.g., "The melodies are so uplifting...") to the music. However, some residents voiced concerns about the decline of interest among younger generations (e.g., "It's sad to see fewer young people learning...") highlighting a

potential need for preservation efforts.

Table 5: Thematic Analysis of Rural Revitalization

Theme	Description	Illustrative Quotes
Economic Potential	Participants, particularly residents, saw Huxiang music as a potential economic driver for the region, attracting tourists and boosting local businesses.	"Tourists come for the scenery, but Huxiang music can be another reason to visit our region."
Community Building	Several participants believed that promoting Huxiang music could strengthen community bonds and create opportunities for cultural exchange.	"Events showcasing Huxiang music can bring people together and celebrate our shared heritage."
Authenticity and Sustainability	A few participants emphasized the importance of promoting Huxiang music in an authentic way, ensuring its long-term sustainability within the rural communities.	"We shouldn't commercialize Huxiang music too much. It should be about preserving our traditions."

In Table 5, participants, particularly residents, viewed it as an economic driver (e.g., "Tourists come for the scenery..."), with the potential to attract tourists and support local businesses. Furthermore, several participants believed promoting the music could strengthen community bonds (e.g., "Events showcasing Huxiang music...") and cultural exchange. However, a key concern emerged regarding maintaining authenticity (e.g., "We shouldn't commercialize Huxiang music..."). Some participants emphasized the importance of promoting the music in a way that respects tradition and ensures its long-term sustainability within the rural communities.

4. DISCUSSION

Our study found a strong connection between Huxiang music and cultural identity emerged as a central theme. Participants expressed a sense of pride in their musical heritage, with the music serving as a bridge to their ancestors and a source of emotional connection. However, concerns were raised about the decline of interest among younger generations, highlighting a potential need for preservation efforts. Our study was similar to a Case study of the Bishan village in China by Lu and Qian (Lu & Qian, 2023) established that revival of the rural communities in China based on creative and cultural innovations should put emphasis on arts and creative

works. Their proposed that creative initiatives and practices act as methods of intervention and catalysts in the restoration of local cultures, social relationships and contributing to an evolutionary resilience of cultural authority. Similarly, Wong, et al.(Wong et al., 2022) postulated the rural revitalisation in China requires a different perspective of the relationships between urban and rural areas. There has been different opinions and perspectives on the significance of urban-rural dichotomy based on the tenets of urban development and governance in China. The disappearance of the urban-rural movement in modern China is a key concern due to the widening of the inequalities.

A study by Shen and Chou (Shen & Chou, 2021) found that in the ancient town of Songkou in China there were mixed features between the man-made environments and natural environment of the rural landscape experiences due to different resources in development. Moreover, the actions of various communities in forming the cultural landscape based on spatial identifications involved place, heritage and identity. Their suggest that a closer association between nature and humanity is a basis of providing the rural farmers with a means of livelihood because agricultural activities and systems constitute the principles of sustainable and organic development through natural resources. Also, examining the ecological orchards of traditional villages as a source of cultural landscape create a sense of community actions and consensus between local values and effective techniques of making livelihoods. One plausible explanation is that the development of cultural landscapes consists of the values and features of the continuum of organic evolution. The development of organic and sustainable cultural landscapes must be closely related and tied to the traditional lifestyles and forming an active role in the modern society. Our study indicated that Huxiang music holds promise for the region's economic development. Participants, particularly residents, viewed the music as a potential tourist attraction, with festivals, workshops, and scenic performances sparking interest. Furthermore, promoting the music was seen as a way to strengthen community bonds and create opportunities for cultural exchange. We propose that in the digital era of construction works in China, the rural areas lack a readily available experience for increasing rural revitalisation despite the political superiority and advancement in technology. The superiority of the Chinese coupled with the huge economic and national unity, the entrepreneurial spirit of villages consisting of millions of individuals, market demand and the agricultural civilisation are adequate ingredients for promoting rural revitalisation. Successful rural revitalisation in China is a great initiative and a reflection of the socialist

modernity and effects of globalisation that encompasses several individuals and countries all over the world. Socialist modernisation leads to material and spiritual civilisation and harmony of rural China. Previous studies have highlighted that the Chinese urban and rural areas are organically and closely tied due to a common spirit, culture and way of life (Johnson et al., 2023; Peng et al., 2018). These regions share significant similarities such as common future and embodiment of Confucian ideals. Urban and rural regions are indispensable components of any human society, even though it appears that among the Chinese and many countries across the world, there is often a priority for urban development compared to rural development. An all-round socio-economic development of the Chinese must incorporate both urban and rural areas. We found that in rural revitalisation strategies, Huxiang music offers a unique opportunity for the economic revitalisation and development of rural communities. The music is often characterised by melodies and rhythms that highlight the cultural significance and serves as an important mechanism for the attraction of visitors and tourists to the region. The attraction of local and international tourists through strategically planning of music festivals, ceremonies and workshops involving showcasing their instruments and local artists lead to economic development of the region. Furthermore, the influx of tourism lead to the emergence of showrooms for selling of traditional instruments and garments leading to a source of revenue, job opportunities, and stimulation of the local economies. Thus, our findings are significant for policy making in the incorporation and integration of Huxiang local music and resources into rural revitalisation strategies in an effort to increase the capacity of local communities and realise socio-economic development across China.

In China, there exists significant challenges in the complete realisation and implementation of the rural revitalisation strategies such as significant emphasis on the aspects of rural economic development without a closer examination of other related factors such as the spiritual requirements of the villagers leading to an imbalanced coordination or rural revitalisation on various aspects of social, economic and cultural development. Also, there is a lack of an adequate and defined indicator system and framework for analysing the status of rural revitalisation and the effectiveness of the implemented strategies. Lastly, there is no spatial and temporal comparative basis for the coordination of all development aspects of rural revitalisation in various regions. A study by Liu, et al. (Liu et al., 2020) highlighted that there is a global focus on rural revitalisation due to the significant effects of rural economies in contributing to a balanced socio-

economic development of a country. However, the existing evaluation indices used to assess the effectiveness and efficiency of rural revitalisation strategies have been compared and contrasted without a definite measure that has been widely adopted and implemented. Liu, et al. (Y. Liu et al., 2022) proposed a theoretical framework for assessing and determining the effectiveness of rural revitalisation strategies using an index system based on aspects of spiritual life and material life. Their findings demonstrated that significant differences exist between the effectiveness of implementation of rural revitalisation strategies based on variations in regions with defined cultural characteristics to areas with none. One plausible explanation is that the differences in the effectiveness of implanting rural revitalisation strategies is determined by several factors such as the age distribution, capacity to innovate and the greening rate. Hence, the promotion of rural revitalisation techniques should be based on the inherent characteristics of the village based on material and spiritual techniques. An important consideration for promoting Huxiang music is maintaining its authenticity. While participants expressed interest in various ways to experience the music, some emphasized the importance of preserving traditions and ensuring the music continues to thrive within the rural communities. Our study proposes that Huxiang music constitutes a key element of community building besides cultural preservations and customs. One possible explanation is that the performances of traditional music through ceremonies, rituals and festivities offer a crucial platform for interactions among community members. The vibrant melodies of Huxiang music constantly fill the air allowing several communities and ethnic groups to gather for the shared performances, rituals and ceremonies, hence, creating robust social bonds and a sense of belonging to the Huxiang culture. Communal engagement and practices are important in fostering the Chinese spirit and Confucian ideals of harmony, shared identity, unity, respect and cooperation. Effective rural revitalisation strategy must involve cultural revitalisation and utilise the power of communal gatherings, ceremonies and rituals to promote the development of community music and participation of local musicians. We propose that in China's rural revitalisation strategy, Huxiang music and local resources serves beyond the ceremonial, festivities and entertainment purposes since it offers a crucial reflection of cultural preservation, sustainability in rural development and building of the communities. Huxiang local music is a reflection of the traditions and historical background of the region that has transcended several generations and highlights the rural life from the rhythms of farmers toiling in the fields to the celebrations of festivities.

The lyrics accompanying the Huxiang music are often poetic and paint a vivid picture of their local customs, social realities and folklore. Therefore, the active cultural revitalisation through constant documentation, and archives of traditional Huxiang music is key to the progression of this unique cultural legacy and customs for the future generations. Moreover, it acts and forms a sense of pride for the uniqueness of the Huxiang people. The resources of arts situated in the countryside and rural China forms a significant part of the cultural heritage of China (Lu & Qian, 2023). These resources are significant in allowing the analysis and exploration of rural arts, music and literature for increasing the Rural Revitalisation and construction of the Chinese spirit of civilisation. Moreover, they seek to increase the development of Chinese cultural perspectives, undertakings and confidence. Although, the existence of the urban-rural structures, there has been a major drawback of the hollow, shallow and aging of the rural construction of traditional culture.

According to Huang (Huang, 2021) whatever is performed by an individual, their beliefs, thoughts and feelings are not based and determined by what is performed by other individuals but influenced by their cultural environments. The Chinese spirit is a reflection of the Chinese culture and its only through thought processes about culture that the consciousness of human beings can be understood. It is because, a specific culture and environment is required to shape the views of individuals because people are products of their cultural environment and the creators of the environment. Tang Haoming, the author of several historical novels was heavily influenced by the Huxiang culture and developed a strong sense of responsibility for cultural heritage (Huang, 2021). Tang Haoming had a determination and positive attitude towards the historical elements and the expressions of elegance and integrity in their creation. In his article "I Write 'Zeng Guofan'" he wrote a research monograph on Zeng Guofan and expressed his ideas and knowledge in robust scholarly language. The historical novels of Tang Haoming and the mastery of the world created a historical and cultural environment that was indispensable for the Huxiang. Huxiang local music resources has a special role in the increased rural revitalisation in China. Chen (Chen, 2020) found that implementing rural revitalisation strategies requires a coordinated thought process among the Chinese focused on issues surrounding the process of urbanisation in relation to Chinese agriculture, rural areas and farmers, understanding the phenomenon of rural decline and the complete view of the full realisation of rural revitalisation in China. The overall objective of rural revitalisation is to build and equip them with thriving businesses, prosperity, effective

governance, civilisation and social etiquette. One of the significant mechanisms of rural revitalisation involves industrial revitalisation, cultural revitalisation, organisational improvement and talent revitalisation. Recent research and surveys have discovered that rural revitalisation in China has significantly advanced and increased despite several individuals expressing doubts and concerns about the strategy. In China, there is confusion about promotion of urbanisation and rural revitalisation, practically, these two issues are entangled challenges for several Chinese at the townships or rural areas. It is because the rural population has constantly been declining and they will soon disappear due to the massive rural-urban migration.

5. CONCLUSION

Our study into Huxiang local music revealed its deep significance for the region's cultural identity. Residents expressed strong emotional connections and pride associated with the music. However, concerns regarding its declining popularity among younger generations highlight the need for preservation efforts. Promoting music festivals and workshops could create new revenue streams. Additionally, participants believe it can strengthen community bonds and cultural exchange. Overall, the study suggests that Huxiang music can play a significant role in the region's rural revitalization strategy. Its cultural significance and economic potential contribute to attracting visitors, supporting local businesses, and fostering a stronger sense of community. However, it is crucial to ensure that any efforts to promote the music are done so in an authentic way that respects tradition and ensures its long-term sustainability within the Huxiang communities.

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