



Analysis of the Forms of Folk Music for Therapy in Chongqing, China

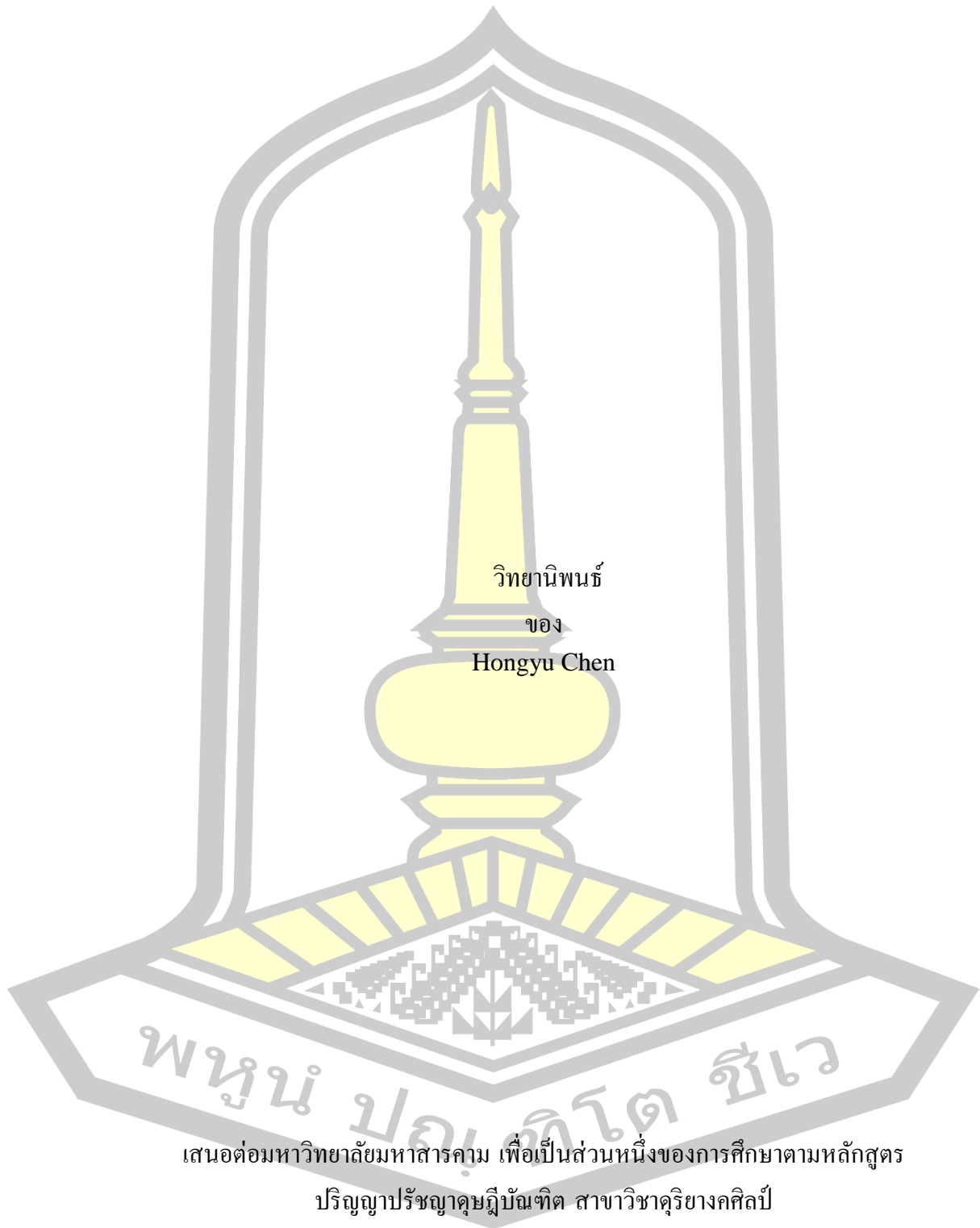
Hongyu Chen

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music

April 2025

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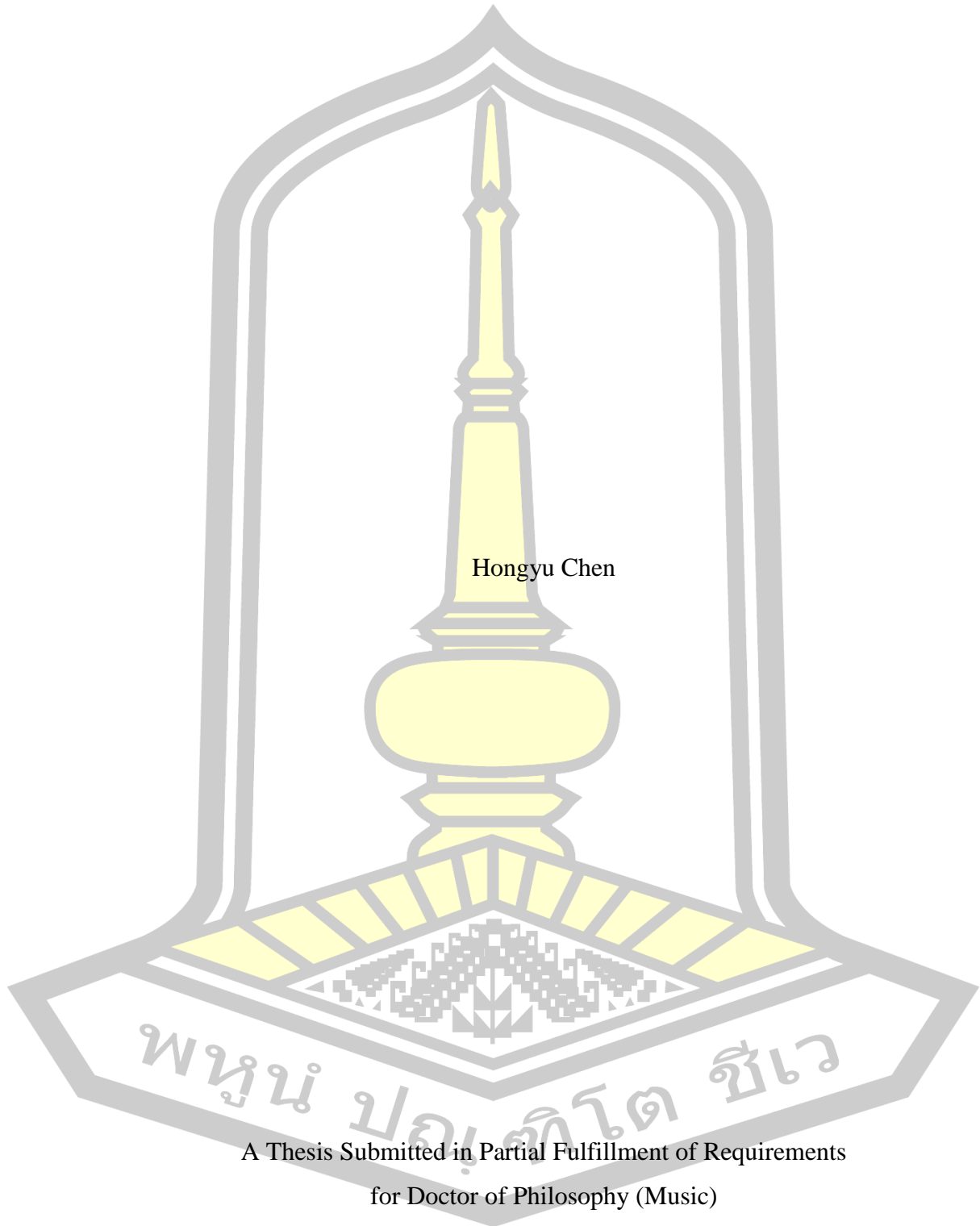


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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April 2025

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มหาวิทยาลัยราชภัฏรำไพพรรณี

**TITLE** Analysis of the Forms of Folk Music for Therapy in Chongqing, China

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### ABSTRACT

The research objectives of this dissertation were to: 1)To investigate the current status of Traditional Chinese folk music therapy in Chongqing, China. 2)To analyze the music characteristic of Traditional Chinese folk music therapy selected in Chongqing, China. 3)To propose the guidelines how to use Traditional Chinese folk music therapy in Chongqing, China.

The data collection and research adopted the field investigation method, including 10places of interviewees, consisting of 10 representative informants, and select 10 participants from a local nursing home for the experiment. The research tools: 1)Survey Questionnaire 2)Interview Form 3)Psychological Assessment Form 4)Observation Form.

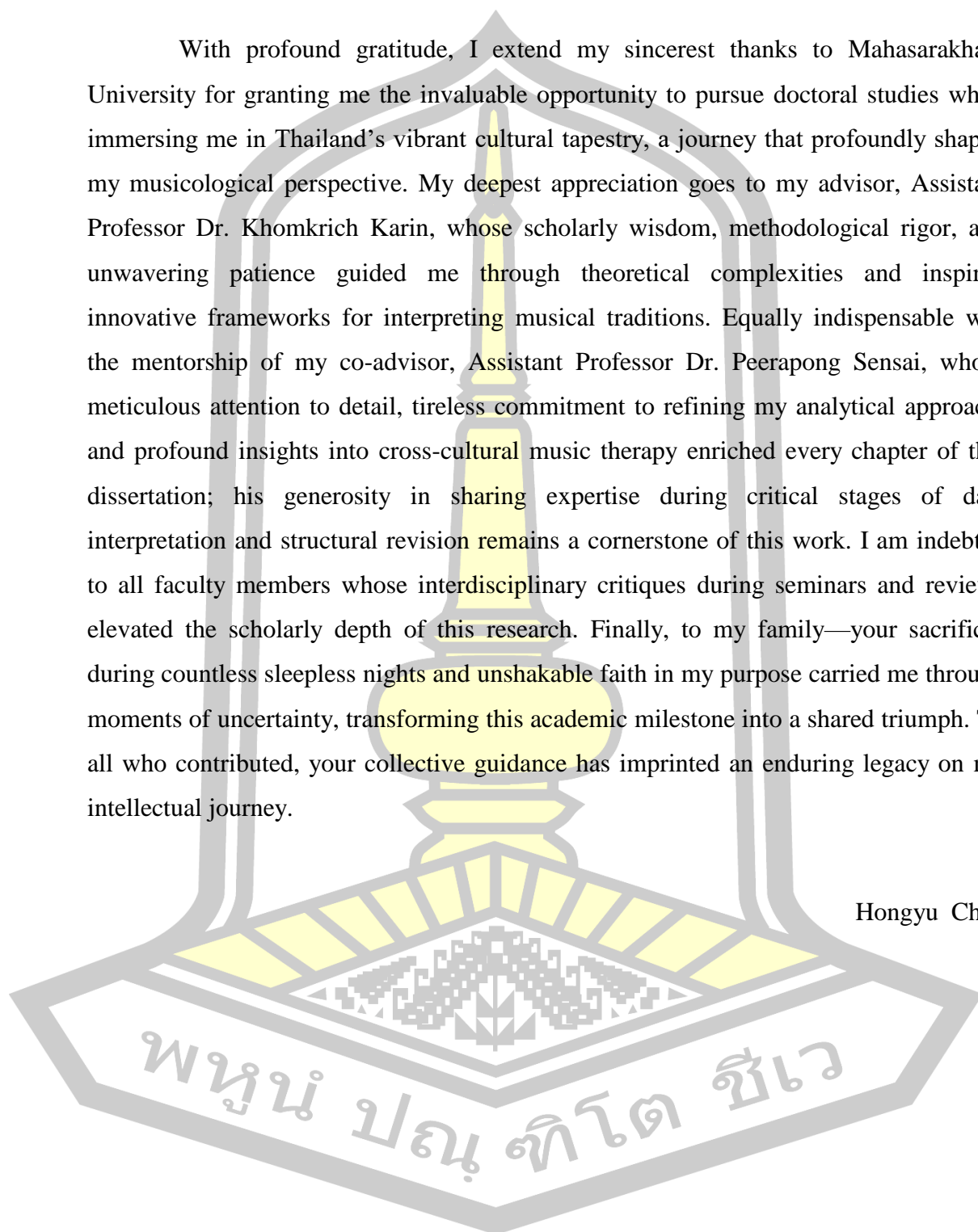
This dissertation was conducted in Chongqing, China, focusing on the current status of Chinese traditional folk music therapy culture in various healthcare facilities in the region. It analyzed the musical characteristics of Chinese folk music therapy in Chongqing and conducted a music therapy experiment targeting elderly individuals who self-perceived symptoms of depression and anxiety. The study also proposed guidelines for creating Chinese traditional folk music therapy protocols in Chongqing, China.

Keyword : Traditional Chinese folk music, Music therapy, Guqin, Music Characteristics

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Hongyu Chen



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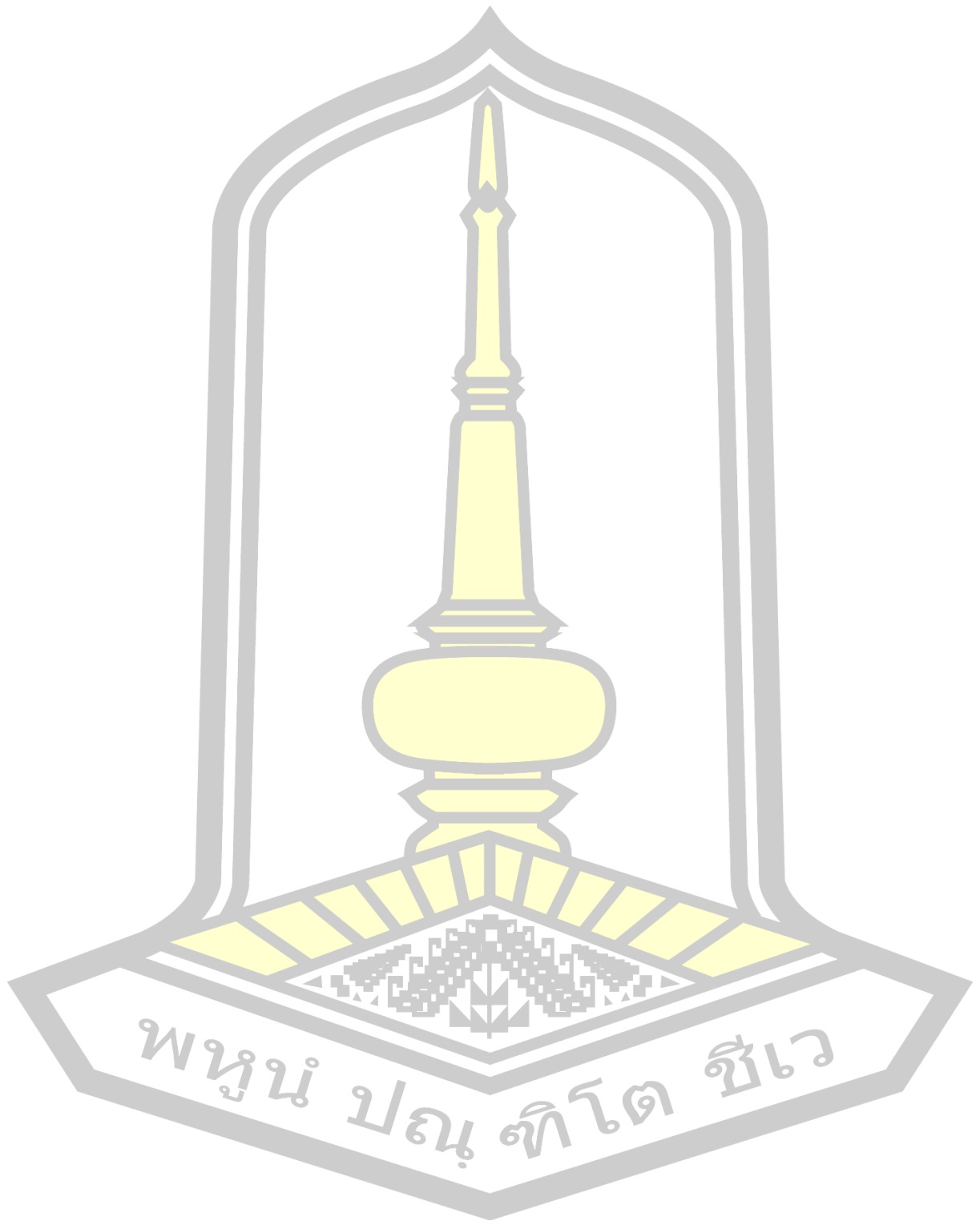
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# CHAPTER I

## INTRODUCTION

### 1. Background and problem of the research

During both World Wars, music was utilized to treat the psychological trauma inflicted on soldiers by warfare. With advancements in psychology and neuroscience, music therapy gradually emerged as a formal therapeutic approach. Today, it is widely employed in mental health care, special education, rehabilitation centers, and other fields. In contemporary times, despite the reduction in physical ailments and fatigue due to technological and medical progress, there has been a gradual increase in psychological and emotional stress and suffering. Consequently, there is a growing awareness of mental and emotional well-being. In China, influenced by the overall development of the nation, the government and people have begun to emphasize the revival of their traditional culture. Thus, within this broader context, particularly in recent years, there has been a notable increase in the utilization of Traditional Chinese folk music for promoting mental and physical well-being. (<https://m.chinanews.com/wap/detail/cht/zw/ft10134363.shtml>)

Compared to Western modern music therapy, it is little known that ancient China had long regarded music as a therapeutic modality, with Pentatonic music therapy, earliest recorded in the Yellow Emperor's Inner Canon, being widely disseminated. However, due to variations in measurement systems among ancient Chinese feudal states and changes in music standards throughout dynastic transitions, as well as the rapid development of information technology in the modern era and the emergence of various modern forms of music therapy, traditional Chinese folk music therapy is gradually fading away, with most elderly music therapists having passed away. Analyzing the repertoire used in Traditional Chinese folk music therapy is beneficial for the contemporary development and inheritance of music therapy. It is imperative not only to safeguard the development of Traditional Chinese folk music therapy but also to emphasize the significance of traditional ethnic cultures. Furthermore, Traditional Chinese folk music therapy serves as a cautionary example in the development of music therapy in contemporary and future China. With the

diversification of contemporary music, the acceptance of Western music and modern popular music in the field of music therapy far exceeds that of traditional folk music. However, Traditional Chinese folk music therapy, as a cultural treasure of traditional Chinese music therapy, holds historical and cultural value far surpassing modern music therapy. It also plays a constructive role in the development of modern music therapy. (Ma Yue, 2014)

While there are abundant records on the methods, techniques, and indications of Traditional folk music therapy in China, its transmission process faces a challenge. Due to disruptions caused by wars and dynastic changes, there is a discontinuity in the relevant culture during its transmission in China. Furthermore, with the passing of elderly music therapists, there are very few inheritors of Traditional Chinese folk music therapy left in China. Each inheritor in different regions incorporates their own innovations during the transmission process, resulting in a lack of a specific and systematic analysis of Traditional Chinese folk music therapy repertoire. Additionally, contemporary Chinese youth have limited understanding of Traditional Chinese folk music therapy, with their awareness of music therapy largely confined to Western modern receptive music therapy, particularly focusing on specific relaxation techniques and certain brainwave audio frequencies. In order to vigorously protect, develop, and promote the culture of traditional Chinese music therapy, this study will focus on the development and application of Traditional Chinese folk music therapy. It will conduct field investigations to explore the usage of Traditional Chinese folk music therapy, gather and organize the repertoire used in relevant settings, conduct formal analyses of these musical compositions, and assess the therapeutic efficacy of the collected repertoire. This research aims to provide assistance to future scholars in using such musical compositions for therapy and creative endeavors.

According to data from the National Bureau of Statistics of China, the elderly population aged 60 and above has reached 297 million, accounting for 21.1% of the total population, with those aged 65 and above reaching a staggering 217 million, accounting for 15.4%. This vast elderly population, particularly their psychological well-being, especially feelings of anxiety, depression and loneliness, urgently requires widespread attention from society. As revealed in the "2022 China Elderly Mental Health White Paper," a striking 63% of Chinese elderly individuals often feel lonely, with 54%

experiencing inner loneliness and depression even while surrounded by people. More shockingly, over 25% of individuals aged 60 and above have contemplated suicide due to physical or other reasons. These merciless statistics starkly illustrate the severity and pervasiveness of mental health issues among the elderly in our country. Facing multiple life pressures such as physical aging, changes in social roles, and the loss of loved ones, the elderly are prone to experiencing psychological problems such as anxiety, depression, and loneliness. These issues not only affect the physical and mental health of the elderly but may also lead to a decline in their social functioning and even trigger serious psychological illnesses. Therefore, this study focuses on the mental health of the elderly, aiming to fully utilize Traditional Chinese folk music therapy after analysis and organization to promptly implement effective psychological interventions, alleviate mental stress, reduce psychological suffering, help individuals establish a positive mindset, enhance psychological resilience, thereby improving their psychological well-being, promoting their social adaptation ability, and enhancing life satisfaction. (<https://baijiahao.baidu.com/s?id=1795819467863630630&wfr=spider&for=pc>)

After examining the various local policies and folk customs across China, researcher discovered that the government of Chongqing Municipality is vigorously promoting the development of traditional culture and cultural innovation activities. Chongqing, with its diverse and populous demographic, stands as the only city in China with a population exceeding 30 million, boasting rich ethnic cultures and being the sole directly administered municipality with ethnic autonomous regions under its jurisdiction. Its unique geographical environment, extensive history, and distinct climatic conditions contribute to its suitability for research on Traditional Chinese folk music therapy. Moreover, Chongqing hosts the most authoritative hospitals in the city, equipped with specialized music therapy departments, while some sanatoriums and massage therapy centers in the urban areas utilize Traditional Chinese folk music therapy for the healing of patients or clients. These factors lead researchers to believe that Chongqing is highly suitable as a sampling site for the study of Traditional Chinese folk music therapy. Furthermore, there has been no prior analysis of local Traditional Chinese folk music therapy in Chongqing. To address this gap, researcher have chosen Chongqing as the fieldwork sampling site for this study. The aim is to conduct on-site investigations to explore the usage of Traditional Chinese folk music

therapy in Chongqing, gather and organize the repertoire of Traditional Chinese folk music therapy used in relevant locations, and conduct formal analyses of these musical compositions. By studying the specific circumstances in Chongqing, this research intends to provide experience and insights for other regions and future scholars in using such musical compositions for therapy and creative endeavors. ([http://whlyw.cq.gov.cn/zwgk\\_221/zfgkzcyj/xzgfxwj/2023\\_01/t20230131\\_11552514\\_wap.html](http://whlyw.cq.gov.cn/zwgk_221/zfgkzcyj/xzgfxwj/2023_01/t20230131_11552514_wap.html))

In order to develop guidelines for Traditional Chinese folk music therapy in Chongqing. This thesis proposes the development of an experimental plan for Traditional Chinese folk music therapy aimed at the elderly population in Chongqing, China. By collecting and organizing Traditional Chinese folk music therapy songs locally in Chongqing and having some elderly individuals with self-perceived symptoms of depression and anxiety listen to these songs regularly and quantitatively, we can observe and evaluate the feelings and psychological changes of the participants, thus assessing the effectiveness of the Traditional Chinese folk music therapy songs compiled by the researchers.

The design of the music therapy experiment includes considerations such as which Chinese folk music should be selected for Traditional Chinese folk music therapy, the fundamental definition of Traditional Chinese folk music therapy, and the possibility of creating a collection of music therapy songs for the local elderly population using the locally collected Traditional Chinese folk music therapy songs. Based on these considerations, researchers are keenly interested in developing a plan to analyze and utilize Traditional Chinese folk music therapy songs for the assessment and testing of elderly individuals in Chongqing, China.

## **2. Research objectives**

2.1 To investigate the current status of Traditional Chinese folk music therapy in Chongqing, China.

2.2 To analyze the music characteristic of Traditional Chinese folk music therapy selected in Chongqing, China.

2.3 To propose the guidelines how to use Traditional Chinese folk music therapy in Chongqing, China.

### **3. Research Questions**

3.1 How to investigate the current status of Traditional Chinese folk music therapy in Chongqing, China?

3.2 How to analyze the music characteristic of Traditional Chinese folk music therapy selected in Chongqing, China?

3.3 How to propose guidelines for using Traditional Chinese folk music therapy in Chongqing, China?

### **4. Research Benefit**

4.1 We will know the investigate the current status of Traditional Chinese folk music therapy in Chongqing, China

4.2 We will know the analyze the music characteristic of Traditional Chinese folk music therapy selected in Chongqing, China

4.3 We will know the guidelines for using Traditional Chinese folk music therapy in Chongqing, China

### **5. Scope of the research**

5.1 Researcher will collect relevant information and conduct an analysis using Traditional Chinese folk music therapy songs as the material in Chongqing, China, creating a psychological assessment system.

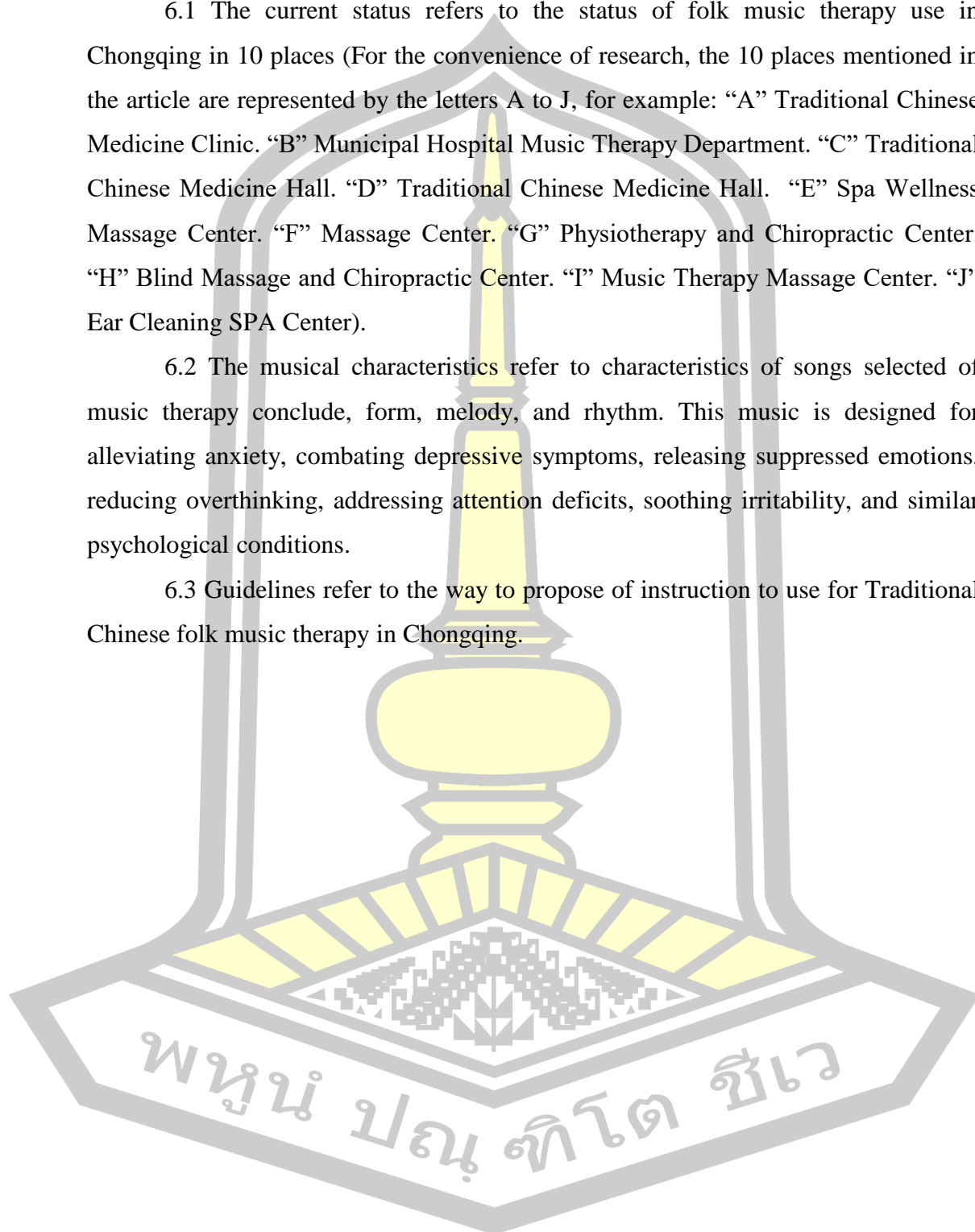
5.2 In the topic, researcher will conduct music therapy experiments and assessments on elderly individuals who perceive themselves to have adverse emotions such as depression, anxiety, and feelings of loneliness. This is due to the high proportion of Chinese elderly individuals who perceive themselves as having mental health issues, as well as Chongqing's large and diverse elderly population who enjoy listening to Chinese folk music.

## 6. Definition of terms

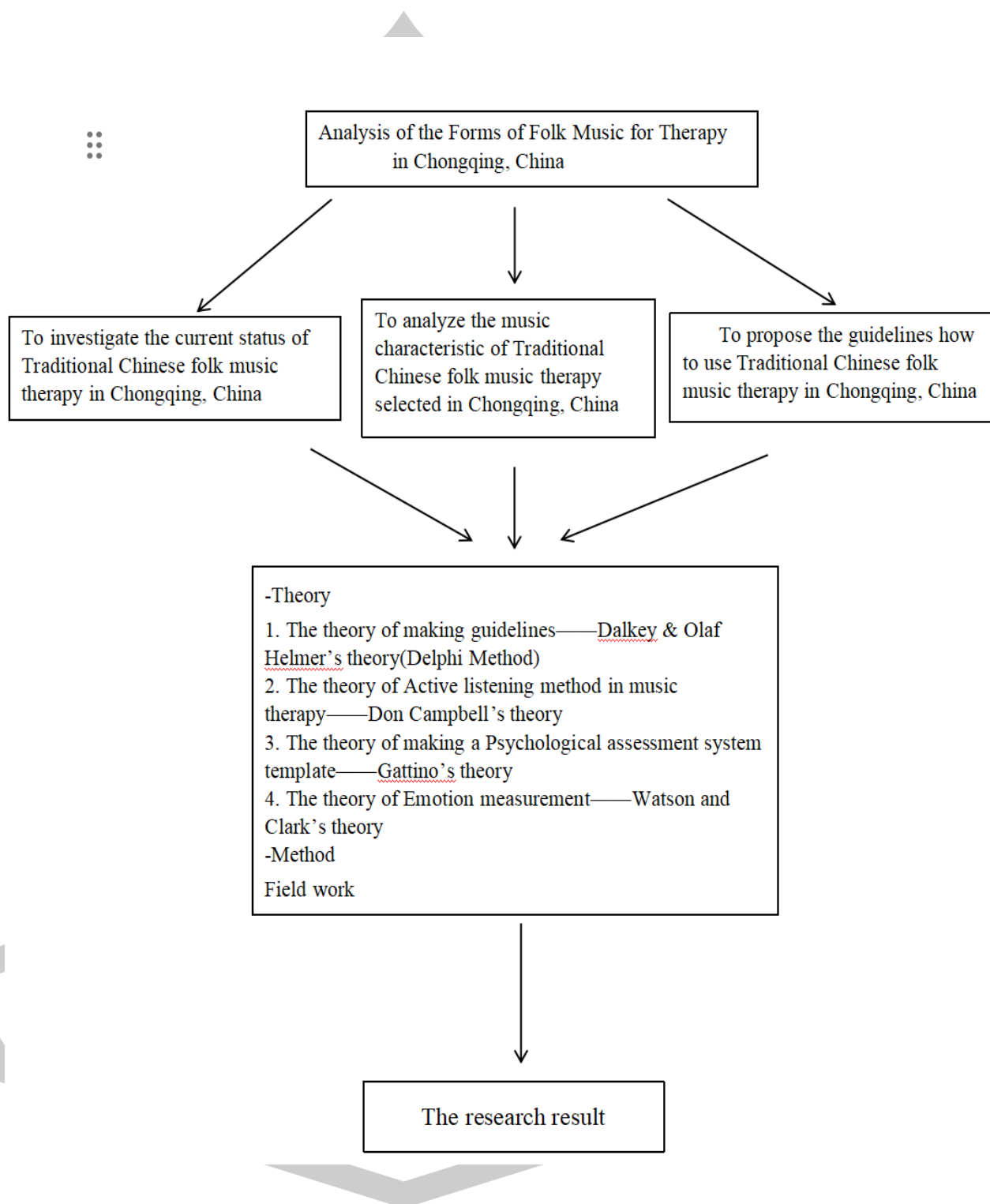
6.1 The current status refers to the status of folk music therapy use in Chongqing in 10 places (For the convenience of research, the 10 places mentioned in the article are represented by the letters A to J, for example: “A” Traditional Chinese Medicine Clinic. “B” Municipal Hospital Music Therapy Department. “C” Traditional Chinese Medicine Hall. “D” Traditional Chinese Medicine Hall. “E” Spa Wellness Massage Center. “F” Massage Center. “G” Physiotherapy and Chiropractic Center. “H” Blind Massage and Chiropractic Center. “I” Music Therapy Massage Center. “J” Ear Cleaning SPA Center).

6.2 The musical characteristics refer to characteristics of songs selected of music therapy conclude, form, melody, and rhythm. This music is designed for alleviating anxiety, combating depressive symptoms, releasing suppressed emotions, reducing overthinking, addressing attention deficits, soothing irritability, and similar psychological conditions.

6.3 Guidelines refer to the way to propose of instruction to use for Traditional Chinese folk music therapy in Chongqing.



## 7. Conceptual Framework



## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter reviewed the documents to obtain the most comprehensive information for this dissertation. With review of various documents according to the following topics:

1. General Knowledge of Traditional Chinese folk music therapy
2. General Knowledge of Chongqing city, China
3. Central knowledge of music therapy
4. Theory used in this Research
5. Research Related
6. Summary

#### **1. General Knowledge of Traditional Chinese folk music therapy**

##### **1.1 The History of Traditional Chinese folk music therapy**

The history of music therapy in China can be traced back to ancient times, from remote antiquity to modern times. Research on artifacts unearthed from the Neolithic period, dating back seven to eight thousand years ago, reveals patterns depicting musical and dance activities, indicating the therapeutic significance of music. China is one of the oldest birthplaces of music therapy, with extensive theoretical discussions and explorations on the subject found in ancient Chinese literature. During primitive times, there was limited understanding of music therapy, with sporadic references found in historical documents. During this period, human conceptions of music therapy in treating illnesses were reflected through shamanism and superstitious rituals. In the Spring and Autumn period and the Warring States period, new insights into music therapy emerged, gradually understanding and accepting its mechanisms and effects, laying the foundation for the formation of a music therapy system. After the Han Dynasty, understanding of music therapy deepened, with theoretical advancements and an enriched variety of forms. A series of theoretical and methodological approaches combining music therapy with traditional Chinese medicine were creatively proposed, paving the way for music therapy to

become an independent theoretical system. Before the establishment of the People's Republic of China, the country was in a semi-feudal and semi-colonial society, and music therapy, like many other disciplines, faced a difficult and arduous path, unable to achieve the necessary development. After the founding of the People's Republic of China, the state established new health work guidelines and policies, leading to a revitalization of music therapy. In 1979, Dr. Liu Bangrui, a music therapy doctor from the United States, was invited to lecture at the Central Conservatory of Music, introducing Western music therapy to the country for the first time, marking the beginning of the development of music therapy in China. (Sun Qian, 2009)

### 1.2 Definition of Traditional Chinese Folk Music Therapy

Traditional Chinese folk music therapy is first documented in the Yellow Emperor's Inner Canon. This marks the earliest systematic integration of China's unique ethnic music system into human healing practices. In the Yellow Emperor's Inner Canon, the definition of folk music therapy is rooted in the philosophical concept of "harmony between heaven and man." It emphasizes the balance of yin and yang, the mutual dominance of emotions, and traditional Chinese medical theories such as the interrelation of the five organs. By applying the perspective of "harmony between music and humanity," traditional Chinese folk music therapy incorporates the traditional theory of the five elements (wood, fire, earth, metal, water) into the traditional pentatonic scale (Jue, Zhi, Gong, Shang, Yu), the five organs (liver, heart, spleen, lung, kidney), and the five emotions (anger, joy, thought, worry, fear), forming a unique Chinese medical approach to folk music therapy. Over the past two millennia, as the core content of traditional Chinese music therapy, Chinese folk music therapy, as depicted in the Yellow Emperor's Inner Canon, has gradually evolved through extensive clinical practice. It has developed into a distinctive Chinese traditional concept focused on health maintenance, emotional regulation, and the treatment of diseases related to the five organs. (Zhang Yong, 2022)

### 1.3 The application of Traditional Chinese folk music therapy

Currently, the application of Traditional Chinese folk music therapy spans across multiple disciplines including education, medicine, music, psychology, and philosophy, making it an interdisciplinary field. It utilizes musical techniques to regulate emotions and facilitate disease recovery. However, many scholars believe its

history extends even further back, possibly to ancient times. For instance, during the Warring States period over 2000 years ago, the *Lüshi Chunqiu* documented the use of music to balance yin and yang and treat excessive yang qi. This represents an early record of Traditional Chinese folk music therapy as a therapeutic approach. Research indicates that Traditional Chinese folk music therapy can ameliorate anxiety and depression, enhance mood; music therapy significantly reduces psychological stress among university students and alleviates social anxiety. Combining moxibustion with Traditional Chinese folk music therapy has demonstrated significant clinical efficacy in treating individuals with phlegm-dampness constitution. Utilizing acupuncture combined with Traditional Chinese folk music therapy in treating patients with spleen and heart deficiency depression can lower negative emotions and significantly improve their quality of life. Employing differentiated music therapy through Traditional Chinese folk music therapy can effectively improve patients' psychological states. Qin music combined with acupoint health care can effectively prevent and treat cardiovascular and cerebrovascular diseases. Music therapy enhances memory and language function, alleviates mental symptoms, and improves emotional states in patients with mild Alzheimer's disease and left basal ganglia aphasia. Traditional Chinese folk music therapy has shown significant efficacy in treating sub-healthy insomnia patients, and traditional Chinese Pentatonic therapy can effectively alleviate patient pain. In summary, Traditional Chinese folk music therapy has been widely applied across various fields, yielding desirable outcomes. (Ai Qian, 2021)

#### 1.4 Characteristics of Traditional Chinese Folk Music Therapy

Traditional Chinese folk music therapy utilizes the traditional pentatonic music of China. Many ancient texts record this, such as the "Book of Rites," which states: "Music arises from the emotions of the heart and its origin lies in the feelings of illness within people." The "Record of Music" asserts: "When music is at its peak, grievances vanish, harmony prevails, and the world is tranquil; the ears and eyes become acute, the blood and energy are harmonized, and all under heaven is at peace." The historian Sima Qian wrote in the "Records of the Grand Historian": "Music, therefore, moves the blood and stimulates the flow of vital energy and calms the mind." Wu Shiji from the Qing Dynasty wrote in "Liyue Pianwen": "Of the

diseases of the seven emotions, reading relieves depression, and listening to music dispels sorrow, which is more effective than taking medicine." All recognize that selectively listening to music in moderation is beneficial for mental relaxation, physical health, and disease recovery. The practice of Traditional Chinese folk music therapy in clinical settings, with its selection of music based on differential diagnosis, fully embodies the holistic philosophy of Yin-Yang in Chinese culture, using different characteristics of folk music to treat different ailments. (Liu Wei, 2003)

## **2. General Knowledge of Chongqing city, China**

### **2.1 Geographical position**

Chongqing is located in the southwest of China and the upper reaches of the Yangtze River, crossing the transition zone between the Qinghai Tibet Plateau and the Middle and Lower Yangtze Valley Plain between 105 ° 11 '-110 ° 11' E and 28 ° 10 '-32 ° 13' N. It borders Hubei and Hunan to the east, Guizhou to the south, Sichuan to the west, and Shaanxi to the north; The jurisdiction is 470 kilometers long from east to west, 450 kilometers wide from north to south, and covers an area of 82400 square kilometers. (Chongqing Municipal People's Government, 2013)

### **2.2 Historical Background**

Chongqing, abbreviated as Yu, also known as Shancheng, Jiangcheng, Wudu, and Qiaodu, is a municipality directly under the central government of the People's Republic of China, a national central city, a mega city, a central city in the eastern Sichuan region, an important advanced manufacturing center, a western financial center, a western international comprehensive transportation hub, and an international gateway hub. The city covers an area of 82400 square kilometers and has 38 districts and counties (26 districts, 8 counties, and 4 autonomous counties) under its jurisdiction.

Chongqing is a national historical and cultural city, the birthplace of Ba Yu culture, with a history of over 3000 years of city construction, and has been known as the "Born Chongqing" since ancient times. Emperor Guangzong of Song first conferred the title of Prince Gong and then ascended to the throne, elevating Gongzhou to Chongqing Prefecture, hence the name. The Xia, Shang, and Ba kingdoms established their capital here, and the late Yuan Dynasty and the Great Xia

Dynasty established their country here. In the late Qing Dynasty, Chongqing was opened as a port and the Nationalist Government relocated its capital to Chongqing, making it the political, military, economic, and cultural center of modern China's rear areas and the birthplace of the Red Rock spirit. At the beginning of the People's Republic of China, it was the seat of the Southwest Region and a municipality directly under the central government. In 1997, it was restored to a municipality directly under the central government.

### 2.3 Population

Chongqing is a region with a diverse ethnic composition, where various ethnic groups coexist, resulting in a rich cultural diversity. This diversity is not only reflected in language and customs but also in the wide range of folk music used in local music therapy practices. In 2012, the population of Chongqing was mainly composed of Han ethnic group, in addition to 55 ethnic minorities including Tujia, Miao, Hui, Manchu, Yi, Zhuang, Buyi, Mongolian, Tibetan, Bai, Dong, Uyghur, Korean, Hani, Dai, Lisu, Wa, Lahu, Shui, Naxi, Qiang, Gelao, etc. The total population of ethnic minorities is 1.93 million, with the Tujia ethnic group having the largest population of 1.398 million, followed by the Miao ethnic group with approximately 480000. Ethnic minorities account for 5.8% of the population in Chongqing. (Chongqing Municipal People's Government, 2013)

As of 2022, the city has a permanent population of 32.1334 million and an urbanization rate of 70.96%, making it the city with the largest population in the world's listed areas.(Chongqing Municipal Bureau of Statistics, 2023 )

### 2.4 Climate characteristics

Chongqing's climate is classified as a subtropical monsoon humid climate, characterized by distinct seasonal changes. The city's climate can be summarized by its warm winters and early springs, hot summers, and cool autumns, with clearly defined seasons and an extended frost-free period. The average annual temperature ranges between 16°C and 18°C, with slightly higher temperatures in the Yangtze River valley areas such as Banan, Qijiang, and Yunyang, where temperatures can exceed 18.5°C. In contrast, the southeastern regions like Qianjiang and Youyang, as well as the higher-altitude areas in the northeast such as Chengkou, experience lower

temperatures. The city receives abundant rainfall, averaging between 1,000 to 1,350 millimeters annually, with approximately 70% of this precipitation occurring from May to September, leading to the local saying "Ba Mountain Night Rain." Chongqing also has high humidity, with an average annual relative humidity between 70% and 80%, making it one of China's most humid regions. The city experiences relatively low levels of sunshine, with annual sunshine hours ranging from 1,000 to 1,400 hours, and a sunshine percentage of only 25% to 35%, making it one of the least sunny areas in China, particularly during the winter and spring. Due to its topography and climate, Chongqing is also known for its frequent fog, earning it the nickname "Fog City," with an average of 104 foggy days per year, surpassing other famous foggy cities worldwide. Additionally, the city's complex terrain contributes to a notable vertical climate variation, resulting in significant differences in climate conditions across different altitudes and regions. (Zhou Hao, 2008)

### 2.5 Music Culture

Chongqing's traditional music culture is diverse and profoundly influenced by Bashu culture, serving as a crucial carrier of local history and customs. As a significant cultural hub in Southwest China, Chongqing's traditional music encompasses various forms, including Sichuan opera, folk songs, and folk instrumental music. Sichuan opera is renowned for its powerful vocal style and unique face-changing techniques, with its music often integrating traditional instruments such as gongs, suona, and erhu to create a rich local atmosphere. Chongqing's folk songs typically reflect the rhythms of labor, love stories, and regional customs, characterized by beautiful melodies and simple yet poignant lyrics; songs like "The sun rises with joy" continue to be widely sung. Additionally, Chongqing's folk instrumental music is prominently featured in local celebrations and temple fairs, with traditional instruments like the suona, bamboo flute, and erhu creating a strong rhythmic presence and lively atmosphere. These musical forms are not only essential components of Chongqing's cultural heritage but also, through generations of transmission, have become symbols of cultural identity.

Moreover, Chongqing's traditional music culture plays a distinctive role in folk music therapy. The vibrant rhythms and powerful vocals of Sichuan opera have

been used in the community to uplift spirits, dispel negative emotions, and help individuals regain psychological balance. Folk songs, with their melodic beauty and heartfelt expression, are employed to release emotions and alleviate stress, offering psychological comfort during times of emotional distress. Folk instrumental music, through its strong rhythms and resonant effects, is believed to regulate both physiological and psychological states. The integration of these musical forms with folk music therapy underscores the close connection between music and healing in Chongqing's culture, making traditional music not only a source of artistic enjoyment but also a crucial element in mental health and social life. As modern medicine has developed, these traditional music therapy methods have been preserved in some areas and increasingly recognized and incorporated into modern psychological treatment, becoming an essential part of cultural psychotherapy. In summary, Chongqing's traditional music culture not only embodies a rich historical and regional identity but also demonstrates its unique therapeutic functions in folk healing practices, profoundly influencing the physical and mental well-being of the local population.

#### 2.6 The particularity of choosing Chongqing

In recent years, the aging population in Chongqing has further deepened. In 2022, there were 4.6824 million children aged 0-14 in Chongqing's permanent population, a decrease of 229400 from 2021, accounting for 14.57% of the total population, a decrease of 0.72 percentage points from 2021; The population aged 15-64 was 21.5694 million, an increase of 59000 from 2021, accounting for 67.13% of the total population, an increase of 0.17 percentage points. Among them, the working age population aged 16-59 was 19.9218 million, an increase of 59300, accounting for 62.0%, an increase of 0.17 percentage points. The elderly population aged 65 and above was 5.8816 million, an increase of 179500 from 2021, accounting for 18.30% of the total population (aging rate), an increase of 0.55 percentage points from 2021 and 3.44 percentage points higher than the national average. With an aging population and a growing number of elderly individuals, mental health issues among the elderly have become increasingly prominent. Therefore, selecting elderly people in Chongqing who have self-perceived symptoms of depression and anxiety as subjects

for music therapy makes them ideal candidates for testing therapeutic music compositions.(CQNEWS Corporation, 2023)

Chongqing, with its rich ethnic culture, is the only city in China with a population exceeding 30 million, boasting a diverse population. In addition to its complex ethnic composition, Chongqing is often referred to as a miniature version of China due to its central location of China and its resemblance to the shape of China on the map.

It is the sole municipality with ethnic autonomous areas, characterized by its unique geographical environment, profound history, and distinctive climatic conditions. Moreover, Chongqing hosts the most authoritative hospitals in the city, featuring specialized departments in music therapy. Several sanatoriums hospitals, clinics, traditional Chinese medicine clinics and massage therapy centers in the urban area utilize Traditional Chinese folk music therapy to facilitate healing for patients or clients. Simultaneously, the municipal government of Chongqing is actively promoting the development of traditional culture and cultural innovation activities. Through the study of Traditional Chinese folk music therapy in Chongqing, valuable experiences and insights can be gained, providing guidance for the application and creation of similar musical compositions for therapy and creative endeavors for other regions and future researchers.

These factors make it an ideal region for studying Chinese folk music used in music therapy.

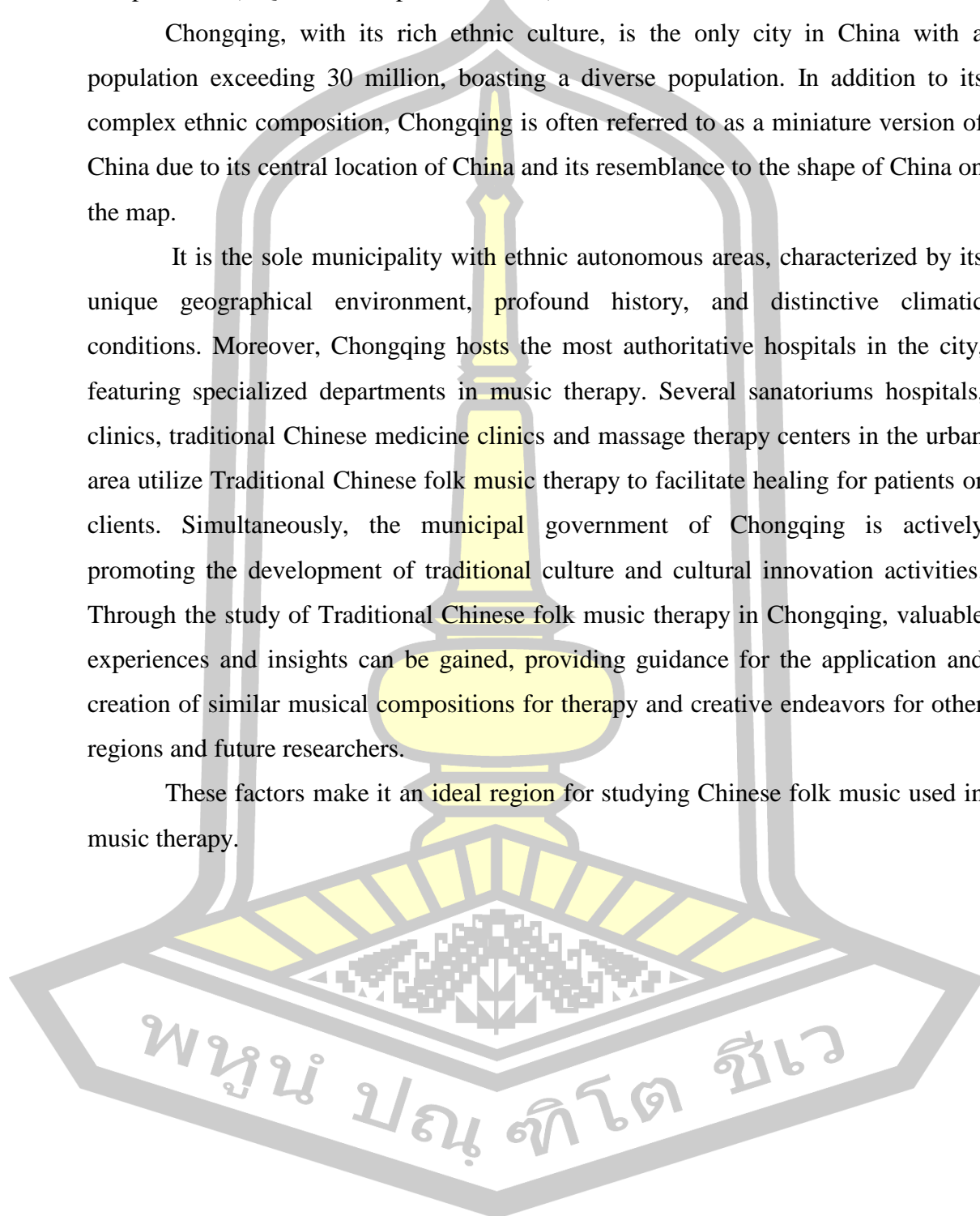




Figure 1. The location of Chongqing on the map of China

Source: Hongyu Chen, 2024

### 3. Central knowledge of music therapy

Music therapy is the science of applying music or musical elements to modify, develop, and maintain the well-being of the body, mind, society, and wisdom. The goal of music therapy is not to focus on musical skills, but on physical, mental, social, and intellectual development, depending on the needs of each person who comes to therapy. It can be applied in many contexts, including at home, in schools, Medical facilities and health centers

Music therapy is the use of musical activities, either listening to or playing music. Singing and composing songs to heal illnesses. It is an alternative medicine treatment that has been used as a therapeutic tool for centuries. The Nature of Music Without Borders There are many forms that make it possible to get along with people without gender restrictions. Age, Race, and Religion Music helps in the treatment of physical and mental problems. Music can stimulate almost all parts of the brain, such as the auditory part (related to hearing), the motor cortex (related to the movement of the arms, legs, and face), and the limbic system (related to emotions, mind, and other factors). Awareness, comprehension, and memory)

(Sayali Bhandarkar, 2024) said that in Current scenario and potential of music therapy in the management of diseases found that; Over the decades, different types of therapies such as complementary, alternative and conventional systems are widely used in diagnosis and treatment of various conditions like cardiovascular, neurological, behavioural, infectious, etc. In conventional systems, allopathic system shows an approach to target diagnosis, cure, and management of diseases with the help of drugs, radiation, surgery and nutritional supplements. Presently the technological development shows the whole body structure internally by imaging techniques for the detection of problems accurately. The most important aspect of allopathic system is its life-saving nature in case of emergency conditions like an accident, heart issues, brain problems, etc. However, the main drawbacks are its side effects, improper patient compliance, inability of the patient to maintain quality of life, invasive treatment procedures, serious consequences of overdose and sometimes cost-ineffectiveness. To overcome such problems, there is a need of alternative and complementary therapies for the treatment and diagnosis or for theranostic applications. Alternative therapy acts as a therapeutic approach in conventional medicine for integration of mind, body, soul, and spirit.

Complementary therapy is used with conventional therapy for synergistic effect, in which conventional therapy diagnoses and treats the disease conditions. Whereas, complementary medicine is an area of interest for research to maintain overall wellbeing of patient. Currently, different types of complementary therapy have been practised globally as acupuncture, aromatherapy, art-therapy, hypnotherapy, hydrotherapy, massage therapy, herbal remedies, meditation, music therapy, yoga, etc.

Since ancient time, music is considered as a physiological, emotional and psychological healer. Music therapy is a differentiated form of music which is defined as an art of arranging different types of sounds in peculiar form so as to develop melody. In 1947, "Music is the medicine of the future"- was predicted and stated by Edgar Cayce, who recovered many people from a trance state. Approved music interventions are termed as music therapy when used with an aim to derive therapeutic effect from a patient with the help of qualified and certified music therapist. Music therapy can be used in the form of active and passive methods. In active music therapy program, the patients engage in activities like playing, making or

singing music whereas, in a passive method, the patients listen the music therapists singing and playing instruments. The primary goals of music therapists are never musical but similar to that of any conventional therapy and it addresses bodily, mentally, cognitively and communally as per the needs of individuals. There are two types of interventions of music namely music therapy and music medicine. Music medicine differs from music therapy wherein a patient listens to the recorded form of music offered by the healthcare workers/practitioners in an in-patient department whereas music therapy is all about using music in all forms by the music therapist and establish a relationship with the patient. Only passive form of listening to music does not encompass music therapy as whole without the intervention of therapist delivering it[9]. Music therapy is safe because of non-invasiveness, inexpensive nature and lack of adverse effects. Moreover, music therapy is considered as an supplementary/alternative treatment for myriad disorders and to fulfil patients needs like physical, psychological, social and spiritual . Cochrane revealed that music therapy treats the conditions of schizophrenia, dementia, depression, insomnia, acquired brain injury, autism spectrum disorder (ASD), mechanically ventilated patients, preoperative anxiety, bronchiectasis, anxiety and stress, diminution in coronary heart disease patients, caesarean childbirth and ameliorating the sufferings in cancer patients.

An idea of listening to different kinds of music and relaxing at home is not considered as music therapy. The qualified and clinically certified music therapists identify music preferences of patients by communicating with patients or their family members. Then, music selection based on patient's interest is made and moulded in such a way to get therapeutic effect.

Music therapy acts by improving mood, enhancing work capacity, alleviating pain, relieving stress and thus calming the subject.

Music therapy may pose different problems such as triggering of unwanted and unpleasant memories from the past and results in an emotional breakdown, trauma, and anxiety. The National Institute on Deafness and Other Communication Disorders states that continuous sound/ music listening above 85 decibels can cause hearing impairment or loss. (Sayali Bhandarkar Bhagyashree V. Salvi Pravin Shende : Current scenario and potential of music therapy in the management of diseases, 2024)

(Lorrie Kubicek, 2022) Recently, researchers looked at the impact of music interventions on health-related quality of life, and tried to answer the question about the best way to help make that shift toward release, relaxation, and rehabilitation. This recent systematic review and meta-analysis (a study of studies) showed that the use of music interventions (listening to music, singing, and music therapy) can create significant improvements in mental health, and smaller improvements in physical health-related quality of life. While the researchers found a positive impact on the psychological quality of life, they found no one best intervention or "dose" of music that works best for all people. As complex human beings from a wide variety of cultures, with a variety of life experiences and mental and physical health needs, our connection with music is very personal. Our relationship with music can be a very beautiful, vulnerable, and often complicated dance that shifts from moment to moment based on our mood, preferences, social situation, and previous experiences. There are times where music can have a clear and immediate impact on our well-being:

Music therapy is an established health care profession that uses evidence-based music interventions to address therapeutic health care goals. Music therapy happens between a patient (and possibly their caregivers and/or family) and a board-certified music therapist who has completed an accredited undergraduate or graduate music therapy program. Music therapists use both active (singing, instrument exploration, songwriting, movement, digital music creation, and more) and receptive (music listening, guided imagery with music, playlist creation, or music conversation and reminiscence) interventions, and create goals to improve health and well-being.

Some of those goals could include decreasing anxiety, shifting your mood, decreasing pain perception during cancer or other medical treatment, increasing expression, finding motivation, and many others. The approach to using music to achieve these kinds of goals — and to improving your quality of life in general — can shift from moment to moment, and a music therapist can help you find what works best for a particular situation. (Lorrie Kubicek, 2022)

(Avery Pierce-Garnett, 2022). The benefits of music therapy. Music therapy is a form of therapy that uses music-based experiences to address individual needs. Whether it's positive communication experiences or pain management, there are

many ways it can be applied. Working in the field of music therapy can be magical when watching people come out of their 'zone'. As a student studying music, I am keenly interested in how it can be used to improve quality of life. Here's a quick overview of some of the benefits music therapy can have for some people.

**Music therapy and communication.** Music therapy can be used as a form of communication from pre-birth to death. For example, when babies are in the womb, they're already responding to music that the mother is listening to. Using musical ideas with the voice can help to make communication and interaction easier for some. It can be used as a mnemonic device that, when associated with information, makes it easier to retain and recall that information. Singing can make it easier to recite certain words that some might find difficult. Setting words to music can make them easier to remember and come more naturally, while supporting breathing, pronunciation and timing. It can also be used to communicate feelings such as happiness. Certain kinds of music can create different emotions. For example, listening to salsa music can increase a sense of joy. Or putting on a ballad could make a person feel longing or sadness. Using therapy to manage pain. Some patients have found music therapy helpful in managing their pain. The idea is that a patient chooses their own music to listen to through high quality equipment. This provides distraction that can help alleviate the pain they're feeling. It can help manage discomfort by promoting stimulation and relaxation that helps the brain refocus. Studies have even shown that sound vibrations can help manage pain. In an article written for Psychology Today, author Marlynn Wel, MD, JD, discusses how sound helps some patients "improve mobility, reduce muscle pain and stiffness, increase blood circulation and lower blood pressure."

**Accessibility of music therapy.** Music can be an effective tool in helping people with disabilities by improving cognitive skills, speech and communication, motor skills and social skills. It can be used to help patients learn and practice particular sounds, understand patterns of language and improve memory. Patients can practice fine motor skills and hand-eye coordination through playing instruments. And singing and song stories can be used to help build confidence and social awareness. As with most types of therapy, it can be necessary to develop a connection between the therapist and the client. The quality of treatment can differ

from each person based on their attitudes towards the therapist according to Effects of Music Therapy and Music-Based Interventions in the Treatment of Substance Use Disorders: A Systematic Review.

The better the attitudes, the more cooperation there will be. Time will be used more efficiently. The relationship between the client and therapist is heavily involved in the treatment. As in everyday life, being able to work with one another is important in completing tasks and achieving goals. Creating connections outside the therapist-client relationship is also important. Not only do patients need support from their caregiver(s), but support from family members also helps the effects of therapy. These connections can help build confidence in treatment and increase communication that can be valuable in tailoring therapy to suit individual needs. Effectiveness of music therapy. It should be noted that the effectiveness of music therapy is different from patient to patient. Some may find it incredibly helpful while others may not. As with many types of therapy, the diversity of treatment, providers and conditions all factor in to finding the right balance. (Avery Pierce-Garnett, 2022)

(Kailimi Li, 2021). Music therapy is defined as the evidence-based use of music interventions to achieve the goals of clients with the help of music therapists who have completed a music therapy program (Association, 2018). In the United States, music therapists must complete 1,200 h of clinical training and pass the certification exam by the Certification Board for Music Therapists. Music therapists use evidence-based music interventions to address the mental, physical, or emotional needs of an individual (Gooding and Langston, 2019). Also, music therapy is used as a solo standard treatment, as well as co-treatment with other disciplines, to address the needs in cognition, language, social integration, and psychological health and family support of an individual. Additionally, music therapy has been used to improve various diseases in different research areas, such as rehabilitation, public health, clinical care, and psychology. With neurorehabilitation, music therapy has been applied to increase motor activities in people with Parkinson's disease and other movement disorders (Bernatzky et al., 2004; Devlin et al., 2019). However, limited reviews about music therapy have utilized universal data and conducted massive retrospective studies using bibliometric techniques. Thus, this study demonstrates

music therapy with a broad view and an in-depth analysis of the knowledge structure using bibliometric analysis of articles and publications.

Bibliometrics turns the major quantitative analytical tool that is used in conducting in-depth analyses of publications. There are three types of bibliometric indices: (a) the quantity index is used to determine the number of relevant publications, (b) the quality index is employed to explore the characteristics of a scientific topic in terms of citations, and (c) the structural index is used to show the relationships among publications. In this study, the three types of bibliometric indices will be applied to conduct an in-depth analysis of publications in this frontier.

While research about music therapy is extensively available worldwide, relatively limited studies use bibliometric methods to analyze the global research about this topic. The aim of this study is to use the CiteSpace software to perform a bibliometric analysis of music therapy research from 2000 to 2019. CiteSpace V is visual analytic software, which is often utilized to perform bibliometric analyses. It is also a tool applied to detect trends in global scientific research. In this study, the global music therapy research includes publication outputs, distribution and collaborations between authors/countries or regions/institutions, intense issues, hot articles, common keywords, productive authors, and connections among such authors in the field. This study also provides helpful information for researchers in their endeavor to identify gaps in the existing literature.

This bibliometric study provides information regarding emerging trends in music therapy publications from 2000 to 2019. First, this study presents several theoretical implications related to publications that may assist future researchers to advance their research field. The results reveal that annual publications in music therapy research have significantly increased in the last two decades, and the overall trend in publications increased from 28 publications in 2000 to 111 publications in 2019. This analysis also furthers the comprehensive understanding of the global research structure in the field. Also, we have stated a high level of collaboration between different countries or regions and authors in the music therapy research. This collaboration has extremely expanded the knowledge of music therapy. Thus, future music therapy professionals can benefit from the most specialized research. Second, this research represents several practical implications. IMT is the current research

frontier in the field. IMT usually serves as an effective music therapy method for the health of people in clinical practice. Identifying the emerging trends in this field will help researchers prepare their studies on recent research issues. Likewise, it also indicates future studies to address these issues and update the existing literature. In terms of the strongest citation bursts, the three keywords, “efficacy,” “health,” and “older adults,” highlight the fact that music therapy is an effective invention, and it can benefit the health of people. The development prospects of music therapy could be expected, and future scholars could pay attention to the clinical significance of music therapy to the health of people. Finally, multiple researchers have indicated several health benefits of music therapy, and the music therapy mechanism perspective is necessary for future research to advance the field. Also, music therapy can benefit a wide range of individuals, such as those with autism spectrum, traumatic brain injury, or some physical disorders. Future researchers can develop music therapy standards to measure clinical practice. (Kailimi Li. 2021)

(Chan-Young Kwon,2024) The Chinese researcher study in The Modernization of Oriental Music Therapy: Five-Element Music Therapy Combined with Artificial Intelligence and found that; Music has been a part of human history for tens of thousands of years. It has diversified through human genetic and cultural evolution to have four purposes, including dance, personal or communal entertainment, communication, and ritual. Moreover, music is a promising intervention for improving human behavior, emotions, and health because it contributes to human empathy, cooperative behavior, altruistic behavior, and positive emotions. The concept of music therapy for healing was established in ancient times; however, its scientific foundations, including brain science, have been added since the 20th century. Music therapy is defined as “the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program” by the American Music Therapy Association. Recently, evidence-based practice of music therapy has received increasing attention in this field.

East Asian traditional medicine (EATM), including traditional Chinese medicine, Korean medicine, and Kampo medicine, has been developed based on two core concepts: (1) a close relationship between humans and the cosmos (i.e.,

environments); and (2) a dynamic balance for maintaining integrity between them. In this context, EATM has developed the five-element theory, Wood, Fire, Earth, Metal, and Water, to explain and relate human biological and cosmic phenomena. This theory proposes that the five elements explain all phenomena in the universe and play a role in connecting humans (i.e., Liver, Heart, Spleen, Lung, and Kidney) and the universe. One of the characteristics of this theory is the specific relationship (i.e., mutual interaction and rotation) between the five elements. The mutual interaction between the elements includes the mutual nourishment cycle and mutual restraint cycle, and EATM has developed unique treatment theories using this relationship. One of the EATM treatments is five-element music therapy. (Chan-Young Kwon,2024)

Jennifer Hicks. (2020). Music Therapy in India Despite the importance of music in India, music therapy as a profession and clinical discipline is still in its developmental stages. The Indian Association of Professional Music Therapists was founded in 2011, with only approximately 10 professional members and two schools noted as of 2013 (World Federation of Music Therapy [WFMT], 2013). In December of 2018, the Indian Music Therapy Association (IMTA) was founded to propagate Music Therapy as a medical intervention, to make a professional forum for the working Music Therapists of India, to enlarge the research and education of Music Therapy in India, and to make people aware of the therapeutic impact of music with the help of volunteers and other professionals. The most recent WFMT Fact. lists approximately 50 professionals now practicing in India as well as three schools offering certification and one school offering a graduate degree program. While you will see some similarities related to their original interest and experiences in music, Prof. Dr. Sundar and Luthra have had very different music therapy journeys, which have led them to diverse music therapy practices. This made interviewing both of them particularly interesting. Just as the experience of one music therapist in the United States of America would not fully encompass the totality of music therapy in the USA, the experience of one music therapist (or even two music therapists) in India does not fully encompass the totality of music therapy in that country either. (Jennifer Hicks, 2020)

Musicologically, Indian classical music can be broadly divided into Karnatik music and Hindustani music systems. Both the systems are rich in numerous ragas (a raga is a specific and melodious structure of selected notes and microtones). ragacikitsa is a very popular term in Indian traditional music therapy, which literally means “treatment by raga”. In context of modern music therapy, raga cikitsa can be considered as a form of receptive music therapy in which a patient is made to listen to one or more specific raga/s to experience its/their therapeutic effects. Ragas can be used in form of instrumental improvisations, vocal improvisations and/or pre-recorded music/performances. There is accumulating evidence showing effectiveness of specific ragas on specific medical conditions, including a few randomized controlled trials 5, 6, however, it has been difficult to explain how listening to a particular raga is beneficial in a particular medical condition, considering multiple aspects of musical sound, complexity of human hearing and listening process, musical profile of patients and multifactorial nature of health and illnesses. All the more difficult it is to prove that the other ragas are ineffective in each case and a specific raga only is effective. One possible explanation for beneficial effects of specific ragas on specific diseases could involve ability of specific ragas to evoke specific emotions in the listeners. It has been shown various ragas can elicit distinct emotions in the listeners, with tonic intervals, tonality, rhythm, and tempo as additional factors modulating overall emotional responses<sup>7</sup>. In face of increasing evidence suggesting role of emotional factors in diseases, beneficial effects of different ragas can be, at least, partly explained by eliciting positive emotions in the listeners and these emotional responses to music could be explained by several mechanisms like (a) brain stem reflexes, (b) rhythmic entrainment (c) evaluative conditioning (d) contagion (e) visual imagery episodic memory or (g) musical expectancy. Of course, music being a sociocultural phenomenon, it is difficult to presume that a particular raga would evoke same emotional response in listeners with different cultural backgrounds.

Time Theory of Raga is another interesting concept in Indian Classical music. As per this theory, a 24-hour day is divided into eight praharas (3-hour-time periods) and each of the ragas is assigned a specific prahara. It is believed that effects of a raga are best produced when it is performed or listened to during the specific time period assigned to it. Scholars have explained this unique concept in context of Indian

philosophy , however, its significance in relation to therapeutic use of ragas needs to be evaluated. Recently, we reported a case study of a pregnant woman with major depression who was successfully treated with receptive music therapy using Indian Classical music, integrating concepts of Time Theory of Raga and Ayurveda, the ancient Indian medicine system<sup>10</sup>. However, there is no other evidence investigating relevance of Time Theory of Raga in clinical settings till date. (Sundar, S.,2016)

As you can see from the Fact Sheet on music therapy in Japan, Japanese music therapy has developed rapidly during the 1990s and early 2000s. As a result, recognition from the general public has increased, the number of professionals and students has grown, and music therapy activities have spread throughout Japan. This was achieved based on the devoted work of senior generations, bearing the fruits under a rich social background, ready for music therapy.

Sakurabayashi described this background as: (Ikuno, R. ,2006) The inhuman mental environment in economically-industrially advanced society that raised people's awareness about therapeutic needs; Growing interests in social welfare, so that those at the side of the strong intend to share social resources with those at the side of the weak, and; The maturity and saturation in Japanese musical scene as a result of the early age education boom of Western classical music in 1960's. However, the extreme rapidity of the development naturally had side effects. Japanese music therapy is not necessarily matured in terms of the "core" for the development, of its own identity. Consequently it is always shaken by the peripheral elements, namely, "social environment", "social welfare", and "musical scene". In other words, if just one of them is weakened, Japanese music therapy will be in danger of losing its balance. In this regard, the period that Japanese music therapy has grown by the force of circumstances is slowly ending, and it is approaching the important transitional period for further development. Given this circumstance, Japanese music therapists are confronted by the needs to pursue a productive discussion and have the clear visions, facing our own culture.

When we talk about this "culture," it is not just the "traditional" culture that has important roles in Japan, but the highly complex and transitional cultural phenomena dominate this society. This complexity must be shared with many Asian countries, I assume. For example, in addition to the traditional customs such as the

behavioral codes on both conscious and unconscious levels, Japanese people receive influences from the strong attractiveness of American culture, the significant existence of European culture that played the leadership role for our parents' generation, the casual cultural exchanges within the Asian countries especially among the young generation, which also includes the Japanese culture as the neo-traditional. . All of these are mixed, affect each other, and are changing: Not one of them has primary power in our daily life. It almost seems that Japanese people have as a unique feature the ability to use different cultures to suit different parts in their lives. Aspects which typically demonstrate this phenomenon are our eating styles and music. Stige defined culture as "the accumulation of customs and technologies enabling and regulating human coexistence". As far as Japanese culture is concerned, the above mentioned reality is "the culture today." In this sense, Japanese music therapists need to use extremely complex insights, challenged by the task to meet the people through music in diverse and transitional cultural layers. (Ikuno, R. ,2006)

In the part of article Professional Perspectives on Music Therapy in Japan, she said that Now, the professional perspectives, "the establishment of music therapists' social positions," must be the main subject, especially the economic situation. Most of the Japanese music therapists work part time with instable payment or even with no payment (not even with compensation for direct costs for transportation, musical instruments, etc.), somehow making it with non-music therapy jobs or family support. This situation affects not only the earning of a living, but also the mental stability as a music therapist.

Generally speaking, many of the Asian countries are "economy-centered societies" in a different sense from the Western countries. Because of historical circumstance, economic development has had the first and most urgent priority. Things like music therapy can easily be despised with the prejudice that "it is something that does not contribute to the economic wealth." Therefore it has low value in the society. In such an environment, serious music therapy professionals feel even more pressured to establish a higher position in economic society not only for his/her own living, but also for the sake of music therapy itself. However, "social position" cannot be achieved by economic independence alone. What about the competency and the maturity as a profession? Beneath the developments in

professional appearance, there are still many gaps that Japanese music therapists have to face. Relating to it, let me refer to the educational realities are another distortion of the rapid development.(Ikuno, R. ,2006)

From studying all the literature from the selection of data, focusing on the presentation of research and articles related to music therapy, I have understood and can make a preliminary conclusion about the importance and benefits of music therapy. as follows Music therapy is one of the processes that can reduce pain, and it is used in terms of relaxation and pain control to reduce anxiety and stress for sleep quality. Music therapy can reduce heart rate. It increases blood oxygen saturation and improves sleep performance with neural pathways related to the craving brain. Listening to music is one of the most effective and universal ways to induce emotions. Many studies have shown that listening to satisfying music stimulates the neural pathways that go to the craving brain. As a result, the secretion of the neurotransmitter dopamine increases. In addition, listening to music that arouses excitement or arousal It will go to stimulate the activity of the brain stem.

#### **4. Theory used in this Research**

This research employs a total of four theories as the research foundation:

1. The theory of making guidelines
2. The theory of Active listening method in music therapy
3. The theory of making a Psychological assessment system template
4. The theory of Emotion measurement

##### 4.1 The theory of making guidelines

###### 4.1.1 What is the meaning of Music track Collection and Analysis

Music collection and analysis constitute crucial components of the field of Traditional Chinese folk music therapy's fieldwork and research. By gathering local musical pieces utilized in therapy, we gain deeper insights into the specific musical content employed in practice, thereby revealing its rich musical characteristics and therapeutic effects. Furthermore, such analysis aids in understanding the variations in musical selections across different regions and illnesses, providing data support and theoretical foundations for further research endeavors.

#### 4.1.2 Theoretical Framework for Developing Music Collection Forms and Analysis

Music collection forms serve as systematic tools for documenting and organizing the repertoire utilized in Traditional Chinese folk music therapy. In formulating these collection forms, we draw upon various sources such as literature reviews, expert opinions, and on-site investigations to ensure comprehensive and accurate data collection. When analyzing the musical pieces, we apply theoretical methodologies from fields such as musicology, psychology, and medicine to delve into aspects like musical structure, melodic characteristics, rhythm patterns, and emotional expressions, thus gaining a comprehensive understanding of each piece's therapeutic properties and effects.

#### 4.1.3 Importance of Music Collection and Analysis

Music collection and analysis play a vital role in advancing the research and application of Traditional Chinese folk music therapy. Firstly, they provide abundant practical data and musical resources, offering tangible support for the therapy's further development. Secondly, in-depth analysis of the musical repertoire enables the discovery of therapeutic characteristics and applicability across different pieces, thereby offering scientific grounds and guidance for clinical practice. Lastly, music collection and analysis foster the dissemination and exchange of Traditional Chinese folk music therapy, offering experiences and insights to scholars and practitioners in other regions, inspiring them to utilize similar musical forms for therapy and creative endeavors.

#### 4.1.4 What is the meaning of guideline-making

The purpose of guideline-making lies in providing a clear and specific set of principles and procedures for a particular field or activity, ensuring that relevant personnel can operate in accordance with these standards, thereby enhancing efficiency and quality while minimizing errors and deviations. The process of guideline-making typically involves a deep understanding and analysis of the specific domain or activity, as well as a clear definition of the needs and expectations of those involved. By developing guidelines, all participants can share a common understanding, reducing misunderstandings and confusion. Additionally, guidelines

serve as a communication tool that helps new employees or external partners quickly grasp and adapt to the organization's practices and standards. For instance, in education, teaching guidelines can assist educators in better comprehending course objectives and teaching methods, ensuring consistency and effectiveness in instructional quality. In business management, work guidelines clarify workflows and responsibility distribution, thereby improving operational efficiency and team collaboration. In healthcare, procedural guidelines standardize medical practices, enhancing patient safety and treatment quality. In summary, the significance of guideline-making lies in offering a clear and concrete operational framework for specific domains or activities, thereby improving efficiency and quality, reducing errors and deviations, and promoting unified understanding and collaboration among participants.(Sniderman, 2009)

#### 4.1.5 The theory of making a guideline

The Delphi Method is perhaps the most commonly used approach for guideline development. Initially proposed and developed by Norman Dalkey and Olaf Helmer in 1963, it is a systematic and structured method for building expert consensus, widely applied in the process of guideline formulation. This theory is based on multiple rounds of anonymous expert consultation, with repeated collection and feedback of opinions, gradually leading to the establishment of a consensus guideline. It emphasizes the involvement of multiple experts and integrates both quantitative and qualitative data, allowing experts to freely express their opinions while remaining anonymous. Through iterative revisions of opinions, it helps eliminate biases and disagreements, resulting in a more objective and widely accepted guideline.(Dalkey, 1963)

#### 4.1.6 The importance of a guideline

The importance of guidelines lies in their ability to ensure consistency and standardization in operations, thereby enhancing quality and efficiency while reducing errors and deviations. By providing a clear framework and basis for actions, guidelines support evidence-based practice, facilitate communication and training, and strengthen their authority and applicability through expert consensus. Ultimately,

guidelines ensure high standards in implementation and allow for flexible adjustments to specific contexts.

#### 4.1.7 Reference model for making guideline

##### Dalkey & Helmer's Theory :

The practical stages of the Delphi method involve several steps, each with specific details to ensure the effective establishment of expert consensus. The following is a detailed description of these steps:

##### Step 1 Define the Research Problem and Objectives:

Clearly identify the guidelines to be developed or the problems to be addressed.

Determine the goals, scope, and key issues of the study, ensuring that these issues are clear and relevant to all participating experts.

##### Step 2 Select Experts:

Choose experts in the relevant field, typically individuals with extensive experience and expertise.

Ensure the expert panel is diverse to obtain comprehensive perspectives.

##### Step 3 Design the Questionnaire:

Develop an initial survey questionnaire, which usually includes open-ended questions, closed-ended questions, or a combination of both.

The questionnaire should cover all critical aspects of the research question and be designed clearly to enable experts to provide accurate responses.

##### Step 4 Conduct the First Round of Survey:

Distribute the questionnaire to all experts and collect their preliminary opinions and suggestions.

Responses in this round are generally open-ended to encourage a broad range of feedback and ideas from the experts.

##### Step 5 Synthesize and Analyze:

Summarize and analyze the results from the first round of surveys, identifying points of consensus and disagreement.

Compile these results into a report highlighting the consensus and key viewpoints of the experts.

#### Step 6 Design the Second Round Questionnaire:

Based on the results of the first round, design the questionnaire for the second round, typically including more specific questions or options.

Provide the experts with a summary of the first round results and request their further evaluation and modification of opinions based on this summary.

#### Step 7 Conduct the Second Round of Survey:

Distribute the second-round questionnaire and collect expert feedback on the revised opinions.

Experts may adjust their views or provide new suggestions based on seeing the responses from other experts.

#### Step 8 Iterative Feedback:

Analyze and summarize feedback from the second round, and potentially conduct a third round or additional rounds of surveys until sufficient consensus is reached.

#### Step 9 Final Report and Guideline Development:

Draft the final report summarizing the consensus achieved and the recommended guidelines.

Formulate the final guideline document to ensure that its content accurately reflects expert opinions and is practically applicable.

#### Step 10 Implementation and Evaluation:

Implement the guidelines in practice and monitor their effectiveness.

Make necessary revisions and updates based on feedback during implementation to ensure the guidelines remain effective and relevant. (Dalkey, 1963)

Based on the above information, we have understood the significance and format of guidelines. At the same time, researcher will combine the aforementioned methods and theories to conduct field visits to local experts or premises in Chongqing that use traditional music therapy, collect and analyze the music therapy repertoire they employ, and then apply music therapy to a specific elderly population in Chongqing. Researcher will make a guideline for Traditional Chinese Folk Music Therapy in Chongqing, China.

### 4.2 The theory of Active listening method in music therapy

Traditional Chinese folk music therapy is primarily based on the theory of traditional Chinese medicine's Five Elements, utilizing different tones and melodies to regulate the body and mind. A crucial aspect is active listening to music. This helps participants relax their tense emotions, reduce stress, and enhance perceptual abilities. It regulates emotional states, boosts positive emotions, and reduces negative ones. Concurrently, it guides participants to focus attention and improve concentration, making it easier for them to resonate emotionally with the music, deepening their appreciation and understanding of it.

American musician Don Campbell also mentions the active listening approach in music therapy in his book "The Mozart Effect." The principle behind this theory is that music has the ability to heal and influence emotions, and active listening is a method of using music to help individuals achieve emotional regulation and psychological healing. Below are the detailed principles and steps:

**The Power of Music:** Music is believed to directly impact people's emotions, cognition, and physiological states. Different types of music can evoke different emotions and responses, thereby influencing individuals' psychological and emotional states.

**Role of Active Listening:** Active listening involves attentively and wholeheartedly listening to music. Through active listening, individuals can deeply experience the emotions and feelings conveyed by music, thereby achieving emotional regulation and psychological healing.

**Detailed Steps:**

**Step 1: Select Appropriate Music:** Based on individuals' preferences and emotional states, choose suitable music. Different types of music may have varying effects on emotions, so it's essential to select music that matches individuals' current emotional states.

**Step 2: Create a Quiet Environment:** Ensure the environment is quiet, comfortable, and free from distractions during music therapy sessions. This helps individuals better focus on listening to and experiencing the music.

**Step 3: Listen Attentively:** Listeners need to listen to the music attentively, without distractions. Techniques such as closing eyes or deep breathing can help individuals immerse themselves in the world of music.

Step 4: Deeply Experience the Music: During the music listening process, strive to deeply experience the emotions and feelings conveyed by the music. Listeners can try to resonate with the music, merging their own emotions with the music.

Step 5: Express and Release Emotions: During music therapy sessions, listeners have the opportunity to express and release their emotions. This can be done through crying, laughter, dancing, etc., to express inner emotions.

Step 6: Reflect and Integrate: After music therapy sessions, listeners can reflect on their feelings and experiences during the treatment process. This helps individuals integrate and understand their emotions and psychological states.

Through these steps, the active listening approach in music therapy helps individuals deeply experience the therapeutic effects of music, achieving emotional regulation and psychological healing. (Campbell, 1997)

#### 4.3 Gattino's Theory of making a Psychological assessment system template

##### 4.3.1 What is the meaning of a Psychological assessment system?

Through scientific assessment tools and methods, the data of an individual's psychological state before and after receiving Traditional Chinese folk music therapy are obtained, providing an objective basis for the evaluation of the treatment effect. According to the assessment results, researchers can understand the individual's psychological problems and needs, and develop personalized music therapy tracks to improve the pertinence and effectiveness of the treatment. During the experiment, regular psychological assessment can help researchers understand the progress of an individual's mental health and adjust the music tracks in time to ensure the realization of the experimental goals. After the experiment, through psychological assessment, the changes in the individual's psychological state before and after treatment can be compared to evaluate the effect of the music therapy tracks, providing a reference for further research and practice. The research and application of the psychological assessment system can provide scientific support for the theory and practice of Traditional Chinese folk music therapy, and promote the development and improvement of Traditional Chinese folk music therapy. (Lipe, 2015)

##### 4.3.2 Evaluation of the effectiveness of music therapy tracks

Evaluating the efficacy of therapeutic music in Traditional Chinese folk music therapy is of paramount importance for its development and practice. By subjecting therapeutic music to rigorous evaluation and assessment, we can scientifically and objectively validate its role in improving the physical and mental well-being of patients. This helps identify which musical compositions yield more significant therapeutic effects for specific diseases or symptoms, thereby providing effective treatment plans and guidance for clinical practice.

Firstly, it is imperative to establish reliable evaluation methods and assessment criteria to ensure the scientific validity and reliability of assessing the therapeutic effects of music. Secondly, drawing from theoretical knowledge in fields such as psychology, medicine, and musicology, we can conduct in-depth analyses of how music influences patients' psychological states, physiological parameters, and disease symptoms. This provides theoretical support for the design of evaluation methodologies.

Evaluating the therapeutic effects of music is also essential for several reasons. Firstly, it provides scientific evidence and validation for the clinical application of Traditional Chinese folk music therapy, enhancing its credibility and acceptance in the medical field. Secondly, by evaluating the efficacy of different musical compositions, we can better understand the mechanisms through which music affects human physiology and psychology, thereby offering new insights and evidence for the theoretical research of music therapy. Lastly, evaluating therapeutic music can promote the further development and dissemination of Traditional Chinese folk music therapy, providing experience and insights for other regions and future researchers to utilize similar musical compositions for therapy and creative endeavors.

#### 4.3.3 The theory of making a Psychological assessment system template

The theoretical framework for developing a psychological assessment system consists of a total of 4 steps, including:

##### Step 1: Preparation:

- Clearly define the assessment objectives and questions.
- Identify the subjects and scope of assessment.
- Select appropriate assessment tools and methods.

##### Step 2: Data Collection:

- Utilize selected assessment tools, such as questionnaires, scales, observations, etc., to collect psychological data relevant to music therapy.

- Ensure the accuracy and completeness of the data.

Step 3: Analysis, Interpretation, and Conclusion:

- Perform statistical and qualitative analysis on the collected data.

- Interpret the psychological phenomena and changes reflected in the data.

- Draw conclusions regarding the effectiveness of music therapy.

Step 4: Recording and Communication of Assessment Results:

- Record assessment results clearly and accurately.

- Share assessment results with relevant parties, such as researchers, participants, and their families.

- Provide further recommendations and measures based on the assessment results. (Gattino, 2021)

#### 4.3.4 The importance of a Psychological assessment system template

The psychological assessment system plays a pivotal role in music therapy for several reasons. Firstly, it aids in gaining a comprehensive understanding of participants' psychological states and characteristics prior to music therapy, providing a basis for selecting appropriate therapeutic music. Through assessment, it enables the identification of participants' issues, strengths, and weaknesses, making the therapy more targeted. Secondly, during the course of music therapy experiments, the psychological assessment system can simultaneously monitor participants' psychological changes, assisting researchers in timely adjustments to treatment strategies and methods, ensuring the effectiveness and progress of the experiments. Additionally, it provides an objective evaluation criterion for the effectiveness of music therapy, allowing researchers and participants to visually perceive the efficacy of the therapy. Furthermore, the application of the psychological assessment system contributes to the advancement of related research and practices, providing data support for subsequent researchers to further refine the theories and methods of Traditional Chinese folk music therapy. Finally, accurate assessment results can offer better psychological support and guidance for participants, aiding them in understanding their psychological condition and actively participating in the treatment process. In conclusion, the psychological assessment system is an indispensable

component of music therapy, playing a critical role in its smooth operation and success.(Spiro, 2018)

#### 4.4 The theory of Emotion measurement

Watson and Clark's theory:

The PANAS (Positive and Negative Affect Schedule) was proposed by psychologists Watson and Clark in 1988 as an emotional measurement tool. It measures emotions based on two dimensions: positive emotions and negative emotions. According to this theory, people's emotions can be divided into two categories, positive and negative, and these two kinds of emotions can exist simultaneously, but they are independent. Through the PANAS, people can self-report their current levels of positive and negative emotions, which helps researchers understand an individual's emotional state and its impact (Watson, 1988), with the following details:

Step 1: Preparation: Before conducting the test, ensure that the environment is quiet and undisturbed, and explain the purpose and process of the test to the subjects.

Step 2: Questionnaire filling: Provide the PANAS questionnaire to the subjects. The questionnaire usually consists of two parts: the positive affect scale and the negative affect scale.

Step 3: Positive affect scale: Ask the subjects to report the frequency of positive emotions they experienced in the past period of time. These emotions may include happiness, excitement, enthusiasm, etc. The subjects rate their feelings on a scale, usually from 1 (almost none) to 5 (very frequently).

Step 4: Negative affect scale: Ask the subjects to report the frequency of negative emotions they experienced in the past period of time. These emotions may include anxiety, depression, anger, etc. Similarly, the subjects rate their feelings on a scale, usually from 1 (almost none) to 5 (very frequently).

Step 5: Score calculation: Summarize the scores of the subjects on the positive affect scale and the negative affect scale. In this way, an overall positive affect score and an overall negative affect score can be obtained.

Step 6: Data analysis: Use the obtained positive and negative affect scores for data analysis. This may include descriptive statistics, correlation analysis, factor analysis, etc., to understand the relationship between emotions and other variables.

Step 7: Interpretation of results: Based on the results of data analysis, interpret the levels of positive and negative emotions of the subjects, as well as the relevance of these emotions to the research questions.

Based on the above information, we have understood the significance and form of the psychological assessment system. At the same time, researcher have also found a psychological assessment template. According to this psychological assessment system template, researcher will develop a psychological assessment system after the experiment of Traditional Chinese folk music therapy for the elderly who have adverse emotions in self-perception.

## **5. Document and research related**

Jingyu Zhang et al. (2022) investigate the effects of Traditional Chinese Medicine (TCM) five-element music therapy on patients with suboptimal health status (SHS) characterized by liver stagnation and spleen deficiency, focusing on clinical symptoms, quality of life, and changes in acupoint temperatures. The study aimed to evaluate how five-element music therapy influences both symptom relief and functional regulation of affected organs. Sixty patients with SHS were randomly assigned to an observation group or a control group, with 30 patients in each. The control group received conventional health education, while the observation group received five-element music therapy in addition to the same health education. The therapy was administered once every two days, 30 minutes per session, three times a week for four weeks. Pre- and post-treatment assessments included TCM syndrome scores, MOS 36-item short form health survey (SF-36) scores, and infrared thermal imaging of acupoints related to the liver, spleen, gallbladder, stomach, pericardium, and lung. Results showed significant reductions in TCM syndrome scores in both groups, with the observation group experiencing a greater reduction ( $P < 0.01$ ). Improvements in SF-36 scores were observed in the observation group, which were also higher than those in the control group ( $P < 0.01$ ). The total effective rate for the observation group was 66.7%, significantly higher than 10.0% in the control group

( $P < 0.05$ ). Temperature changes at specific acupoints related to the liver and spleen were more pronounced in the observation group compared to the control group ( $P < 0.01$ ). The study concludes that TCM five-element music therapy, combined with conventional health education, effectively alleviates clinical symptoms and improves quality of life in patients with liver stagnation and spleen deficiency, with observable functional regulation reflected in acupoint temperature changes.

Xueying Han and Paul Froilan U. Garma (2022) focus on traditional Chinese music therapy as an adjunct post-operative pain management approach among Chinese women after cesarean delivery. The study aimed to determine the effects of this non-invasive therapy, which has been used in various gynecological treatments, on post-operative pain following cesarean delivery. A quasi-experimental nonequivalent control group design was employed, involving 66 participants divided into an experimental group and a control group. Pain levels were measured at several time intervals using the Numeric Pain Rating Scale (NPRS). The results revealed no significant difference between groups at baseline; however, significant reductions in pain were observed within and between groups after 4, 8, 16, and 24 hours post-intervention. The findings suggest that traditional Chinese music therapy can significantly reduce post-operative pain among Chinese women after cesarean delivery.

Wolfgang Mastnak (2022) focuses on the BARIT-model, a Chinese music therapy approach designed to treat depression in children and adolescents. Depression is recognized as a global epidemic, and in China, it ranks among the most common mental disorders, significantly impacting the younger generation with prevalence rates between 4% and 41%. The BARIT-model was developed through meta-synthetic construction and consists of five core principles: beauty, activation, responsiveness, immersion, and transformation. These principles draw on anthropological, psychological, and neuroscientific aesthetics, leveraging the therapeutic power of aesthetic experience. Unlike conventional cognitive behavioral therapy, the BARIT-model emphasizes artistic activities like music and sound improvisation, vocal experiments, and creative adaptations of Chinese martial arts. Responsiveness focuses on the alignment between emotions and music, helping patients feel understood through what they hear. Immersion is used to help patients escape the all-

encompassing nature of depressive moods, while transformation addresses the therapeutic processing of traumatic experiences through artistic symbolization and creative reinterpretation. The BARIT-model is part of a broader initiative aimed at enhancing mental health in Chinese children and adolescents through arts-based educational methods. This comprehensive project not only targets depression but also addresses conditions such as ADHD, oppositional defiant disorders, anxiety, stress-related issues, eating disorders, and developmental challenges linked to the COVID-19 pandemic, including those arising from lockdown and social distancing.

W. Mastnak (2022) explores the PLUS-model, a Chinese music therapy and clinical music education framework designed to address anxiety disorders. Anxiety disorders are recognized as a global epidemic and are among the most prevalent mental health issues in China, significantly impacting the younger generation. The PLUS-model, developed through meta-synthetic construction, integrates psycho-education, learning conditions, underlying mechanisms, and self-regulation. Psycho-education provides information on anxiety disorders, interactive anxiety-management techniques, and feedback on learning conditions and teaching methods, such as deficiency versus resource-oriented education. It also covers underlying mechanisms including genetic, epigenetic, neurophysiological, and psychological processes. The model's self-regulation component, known as the 'A-E-I-O-U-areas,' includes: aesthetics and the healing power of beauty, exposure training through music-guided trance and imagination techniques, immersion in music to improve self-awareness and address obsessive-compulsive cognition, organ-rebalancing with Sound Focusing methods, and music-guided exploration of the unconscious and personal sources of anxiety. The PLUS-model is part of a broader initiative aimed at enhancing mental health in Chinese children and adolescents through arts-based educational methods, addressing not only anxiety disorders but also attention deficit hyperactivity disorders, oppositional defiant disorders, depression, stress-related disorders, burnout, eating disorders, and issues related to the COVID-19 pandemic, such as lockdown and social distancing effects.

Lei Wang (2023) investigates the positive influence of traditional Chinese music therapy in treating personality disorders. Personality disorders are characterized by significant deviations from typical personality traits, leading to abnormal behavior

in daily life and interpersonal relationships. These disorders negatively impact individual development and societal interactions, often resulting in emotional instability and potential harm to oneself or others. The study explores how traditional Chinese music therapy, known for its effectiveness in relieving depression and enhancing mental health, can be applied to treat personality disorders. Fifty patients with personality disorders were randomly assigned to either a research group or a control group, with 50 individuals in each. The research group received conventional psychological interventions, while the control group underwent traditional Chinese music therapy. Post-intervention, the Self-rating Anxiety Scale (SAS) scores were compared between the two groups using SPSS 23.0 for data analysis. Results indicated no significant difference in baseline data between the groups ( $P > 0.05$ ). However, after the intervention, the SAS scores of the control group were significantly higher than those of the research group, with the difference being statistically significant ( $P < 0.05$ ). The study concludes that traditional Chinese music therapy is effective in improving personality disorders and positively impacts individuals' mental states.

Yechen Wu et al. (2023) examine the effects of combining traditional Chinese medicine (TCM) five-element music therapy with mirtazapine on depression and limb function recovery following ischemic stroke. The study aimed to evaluate how this combined approach influences both mental and physical recovery in stroke patients. A total of 110 patients from the Departments of Geriatrics, Cardiology, and Psychology at three hospitals in Qinhuangdao City, Hebei Province, China, were selected from October 2022 to August 2023. Patients were randomly assigned to either a control group ( $n = 58$ ) or an experimental group ( $n = 52$ ) based on their pre-treatment scores on the 24-item Hamilton Depression Scale (HAMD-24), Barthel Index (BL), and National Institute of Health Stroke Scale (NIHSS). The control group received only limb rehabilitation, while the experimental group received limb rehabilitation combined with TCM five-element music therapy and mirtazapine. After 12 weeks of treatment, 11 patients in the control group and 9 patients in the experimental group withdrew from the study. The experimental group showed a greater reduction in HAMD-24 and NIHSS scores and an improved BL index score compared to the control group, with proportions of decline being 43.97%, 69.32%, and 44.12%,

respectively. The findings indicate that combining TCM five-element music therapy with mirtazapine significantly enhances both depression and limb function recovery after ischemic stroke.

Yao Liu et al. (2023) explore the integration of computer-based programming in the clinical application of Traditional Chinese Medicine (TCM) Five-Element music therapy. While TCM Five-Element music therapy has shown effectiveness in treating physical and mental disorders, challenges such as limited music options, unclear tonic modes, and inadequate consideration of individual patient differences persist. This study investigates how computer-based programming can address these issues by enabling the creation of music with varied rhythms, styles, and emotional expressions within each tonic mode. The goal is to enhance clinical intervention by offering more diverse and standardized Five-Element music therapy, thereby promoting personalized treatment approaches in TCM.

Qiaoyan Mao (2022) investigates the use of Guqin music therapy to alleviate sleep disturbances in Chinese cancer patients. Sleep disorders are a prevalent and serious issue among cancer patients, both in China and globally. This study employs qualitative methods to explore how Guqin music therapy benefits sleep and proposes a theoretical framework integrating psychological, neuroscientific, and ontological aspects. Unlike receptive music therapy, which focuses broadly on listening, this study suggests that therapeutic outcomes may be significantly influenced by individual aesthetic perception modes. While there is some potential for international application of this approach, cultural factors such as Buddhist beliefs in reincarnation and Daoist views on transitions might complicate simple cross-cultural adaptations. Despite promising results indicating that Guqin music therapy can improve sleep quality in cancer patients, further research is necessary to expand its clinical and rehabilitative use.

J. Ligibel (2022) explores the impact of exercise, diet, and weight management on adults undergoing active cancer treatment, offering guidelines based on a comprehensive review of systematic reviews and randomized controlled trials. The research, which analyzed data from January 2000 to May 2021, aimed to determine how these interventions influence quality of life, treatment toxicity, and cancer control. The study involved reviewing 52 systematic reviews (42 on exercise,

nine on diet, and one on weight management) and an additional 23 randomized trials, with a primary focus on breast, prostate, lung, and colorectal cancers. Findings indicate that aerobic and resistance exercises during treatment improve cardiorespiratory fitness, strength, and patient-reported outcomes like fatigue, while preoperative exercise in lung cancer patients reduces postoperative complications and hospital stays. However, neutropenic diets were found ineffective in reducing infection risks during treatment. The guideline recommends that oncology providers encourage regular exercise during curative treatment phases and consider preoperative exercise for lung cancer surgeries. Neutropenic diets are not advised for infection prevention, and evidence regarding dietary and weight management interventions remains limited. The guideline also emphasizes the importance of further research, particularly on dietary and weight loss strategies during treatment, and considers special factors like exercise for advanced cancer patients.

Commonly used instruments for traditional Chinese folk music therapy:

Guqin (see Figure 2)

Guqin, also known as Yao Qin, Yu Qin, or Seven stringed Qin, is a traditional Chinese plucked string instrument with a history of over three thousand years. It belongs to the category of silk in the Eight Tones. The Guqin has a wide vocal range, deep timbre, and distant echoes.

Ancient books record that Fuxi made the qin, as well as legends such as Shennong making the qin, Huangdi making the qin, and Tang Yao making the qin; Shun set the qin to five strings, King Wen added one string, and King Wu added another string to seven strings when he conquered Zhou.

There are over 3360 surviving Guqin pieces, more than 130 Guqin scores, and 300 Guqin songs.

The Guqin holds a significant place in traditional Chinese music therapy, featuring a wide range of therapeutic pieces and embodying profound cultural meanings. With a long history, it integrates ancient Chinese philosophy, aesthetics, and ethics, symbolizing Chinese culture and ideal moral character. The fingering techniques in Guqin scores often draw from the principles of the I Ching. The structure of the Guqin and its five tones are closely linked to traditional Chinese medicine. Its dimensions correspond to human acupuncture points and the days of the

year, while the five strings represent the Five Elements and the five internal organs, regulating the balance of organ energy through resonance. The two additional strings introduced later signify the fourteen meridians. The Guqin's unique sound is characterized by deep and resonant low tones with lingering reverberations, alongside bright, clear high tones with strong penetrating power, finely expressing emotion and creating a profound, tranquil atmosphere. Its playing techniques are diverse, with variable rhythms and the distinctive "sliding notes" that bring out contrasts in intensity, form, and shading, infusing each piece with endless depth and charm. The music of the Guqin reflects Confucian ideals of harmony and benevolence, Daoist principles of purity and detachment, and rich life wisdom, making it resonate deeply with listeners. Playing the Guqin requires calmness, regulated breathing, and a clear mind, which helps to relax the body, soothe the spirit, and cultivate self-discipline. Listening to Guqin music also offers solace, providing a refuge of inner peace amidst life's chaos. (Yi Cunguo, 2003)



Figure 2. Guqin

Source: Hongyu Chen, 2024

Erhu (see Figure 3)

The Erhu is a stringed instrument originating from the Tang dynasty, brought to the central plains of China by the Hu people from the western regions. Known as the "huqin" because it was introduced by the Xí tribe in the north, the huqin later developed into various instruments such as the Erhu, zhonghu, jinghu, zhuihu, and banhu, with the Erhu being one of the most significant among them. As a traditional Chinese bowed string instrument, the Erhu, also called "nanhu" or "wengzi," is one of the main bowed instruments in the Chinese musical instrument family. The Erhu's timbre is close to the human voice, possessing a unique emotional expressiveness that

can vividly convey the full spectrum of human emotions. Its sound flows like water, evoking noble and uplifting emotions and bringing about positive emotional effects. The Erhu's versatile timbre allows it to achieve a wide range of tonal variations, from solid to ethereal, firm to gentle, and dense to light, through techniques such as string pressing, vibrato, glissando, bowing, and coordination between both hands, enabling it to precisely express the emotions intended in a piece. For example, a bright and clear tone is required to express joy and excitement, a dark and muffled tone conveys sorrow and pain, a forceful tone is needed for anger and agitation, a floating and ethereal tone reflects an elusive state of mind, while a broad and powerful tone embodies noble spirit. As one of the most representative traditional Chinese instruments, the Erhu carries rich cultural heritage. In traditional Chinese folk music therapy, the cultural significance and emotional meanings embedded in Erhu compositions resonate more easily with patients, helping them better understand and express their inner feelings. The style of Erhu music varies by region: Henan pieces feature sharp contrasts, Xinjiang pieces are passionate and lively, Shaanbei pieces exude a strong rural flavor, and Jiangnan pieces are delicate and refined. This diversity in style can cater to the musical preferences and emotional needs of different patients. In traditional Chinese folk music therapy, the Erhu's unique timbre, emotional expressiveness, and cultural depth can help patients regulate their emotions, relieve stress, and improve their psychological well-being.

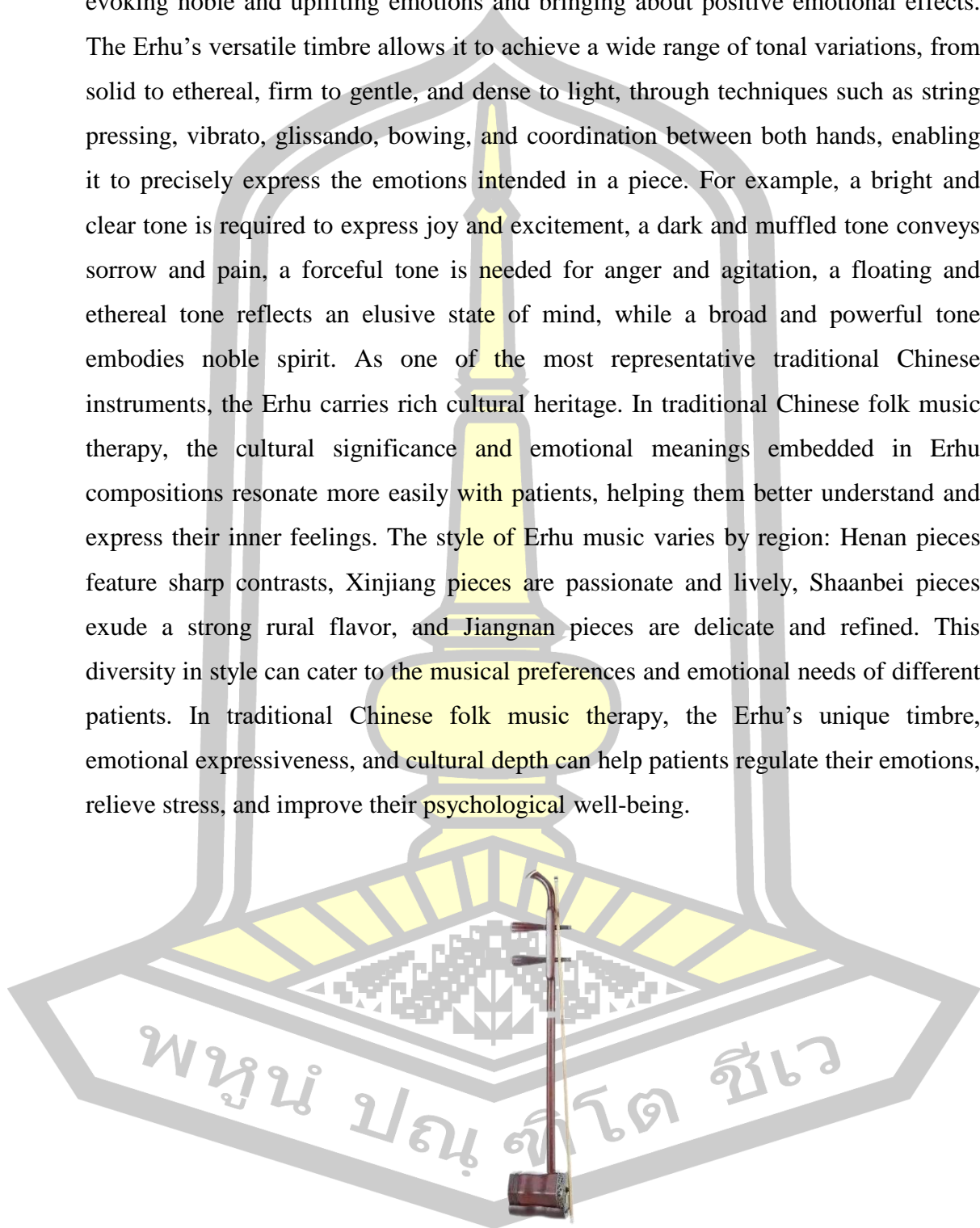


Figure 3. Erhu

Source: Hongyu Chen, 2024

#### Guzheng (see Figure 4)

The Guzheng, also known as Han zheng or Qin zheng, is an ancient plucked string instrument of the Han ethnic group and is widely popular across China. Its structure consists of components such as the soundboard, movable bridges, strings, front and rear yue mountains, tuning pins, tuning box, feet, sideboards, soundholes, and string-passing holes. The Guzheng has a rectangular wooden soundbox with freely adjustable string bridges (known as "zeng zhu" or "yan zhu") and features a pentatonic tuning system where each string represents a single pitch. In traditional Chinese folk music therapy, the Guzheng possesses unique attributes. Firstly, it is tuned according to the traditional pentatonic scale (gong, shang, jue, zhi, yu, corresponding to 1, 2, 3, 5, 6), which aligns with the five elements (earth, metal, wood, fire, water) and five organs (spleen, lungs, liver, heart, kidneys) in traditional Chinese medicine. This tuning system resonates with the principles of the five elements, where different tonalities may influence the corresponding organs. The Guzheng's sound is characterized by its elegant timbre, with bright and resonant high notes and rich, powerful low notes, delivering a crisp and melodious auditory experience reminiscent of flowing water, imbued with unique charm and expressiveness. The instrument's versatile playing techniques allow for the expression of a wide range of emotions, such as joy, sorrow, intensity, and tranquility. Its layered tonalities can effectively resonate with the heart and spleen, helping to balance emotions and maintain mental calmness. As a traditional instrument with a long history, the Guzheng carries deep cultural significance. Its repertoire often conveys profound emotions, meanings, and stories, making it easy to evoke emotional resonance and aiding patients in better understanding and expressing their inner feelings. The Guzheng offers a variety of therapeutic compositions, such as "Fisherman's Song at Dusk," "High Mountains and Flowing Water," "Battle Against the Typhoon," and "Dance of the Yao People," which can be selected according to different therapeutic needs and contexts. The Guzheng's distinctive playing techniques include right-hand movements like pressing, picking, plucking, brushing, flicking, and tremolo, as well as left-hand techniques like pressing, sliding, bending, and vibrating. By coordinating both hands, the performer can produce richly varied musical effects that contribute to regulating the body and mind. In traditional Chinese

folk music therapy, Guzheng pieces in different modes serve specific purposes: Gong mode (earth) features a serene and majestic style that stimulates the spleen and stomach, as in "Ambush from All Sides"; Shang mode (metal) is powerful and solemn, helping to regulate lung energy, as in "White Snow in Spring"; Jue mode (wood) offers a lively melody that curbs excessive liver energy, as in "Eighteen Songs of a Nomad Flute"; Zhi mode (fire) is lively and cheerful, promoting heart harmony, as in "Purple Bamboo Tune"; Yu mode (water) is pure and melancholic, aiding kidney function, as in "Three Variations of Plum Blossom."



Figure 4. Guzheng  
Source: Hongyu Chen, 2024

Pipa (see Figure 5)

The Pipa, a traditional Chinese plucked string instrument, has a history spanning over two thousand years. The earliest instrument referred to as a "Pipa" emerged during the Qin dynasty. The characters in "Pipa" symbolize the sound of two jades striking together, indicating an instrument that produces music by plucking or striking the strings. In traditional Chinese music therapy, the Pipa holds several distinctive characteristics. First, its profound historical and cultural significance, rooted in centuries of development and interaction with various cultures, endows it with a rich cultural depth. The instrument has witnessed historical changes and its repertoire carries deep cultural meanings, easily evoking emotional resonance in listeners. The modern Pipa, typically featuring six positions and twenty-four or twenty-five frets, has a wide range from A in the great octave to e<sup>3</sup> in the small third octave, allowing it to express a wide array of complex emotions and musical imagery.

The Pipa's sound is highly versatile, ranging from bright and crisp to deep and restrained. Through diverse playing techniques such as plucking, strumming, rolling, brushing, flicking, and tremolo, the Pipa generates varied tonal effects with strong expressive power. It can depict grand scenes like battles in "Ambush from Ten Sides" or convey delicate emotions in the elegant "Sunset Glow and Flute Melody." With its short, articulate tones, the Pipa excels in conveying nuanced emotions, making it effective in music therapy for helping patients express inner feelings and alleviate stress and anxiety. The Pipa is suited for both solo performances, where it showcases its unique charm and individuality, and ensemble settings, where it pairs harmoniously with instruments like the erhu and guzheng, adding richness and emotional depth to the music while maintaining its distinctiveness. Its repertoire spans various styles, categorized into lyrical "wenqu" pieces like "Autumn Moon Over the Han Palace" and "High Moon," which have slow tempos and soothing melodies that promote calmness, and martial "wuqu" pieces like "Ambush from Ten Sides" and "The Conqueror Unarms," which feature fast tempos and strong dynamics that evoke energy and passion. Some large-scale compositions blend both styles, such as "Ancient Tune of the Spring," offering diverse therapeutic options that cater to different preferences and needs in music therapy.



Figure 5. Pipa

Source: Hongyu Chen, 2024

Zhongruan (see Figure 6)

The Zhongruan, a traditional Chinese plucked string instrument with a history of over two thousand years, is an important member of the Chinese plucked string family. Originally a variant of the ancient pipa, it carries the characteristics of both the guzheng and Guqin, blending their distinct tones and playing techniques. In

traditional Chinese music therapy, the Zhongruan has several distinctive features. Its sound is round, serene, rich, and soft, with a wide range that exudes a poetic quality. This unique tone, which combines elements of both the "Han pipa" and the "moon guitar," can convey a broad spectrum of emotions from depth and melancholy to calmness and elegance, making it ideal for creating a soothing atmosphere that aids in emotional regulation and stress relief. As a plucked instrument, the Zhongruan is typically played while seated, resting on the player's lap. The left hand presses the strings while the right hand uses a plectrum to pluck them. The instrument's versatile techniques allow it to perform both lively, vigorous fast-paced sections and profound, lingering slow melodies. By varying finger pressure, plucking strength, and angle, the Zhongruan delivers a dynamic range of musical expressions. In ensemble settings, the Zhongruan often plays a key role as a middle-register accompaniment, enriching the music's texture and depth with its diverse harmonic techniques. It skillfully complements other instruments, enhancing the overall harmony and creating a fuller musical experience. With its deep cultural heritage, dating back to the Warring States period, the Zhongruan embodies rich Chinese cultural traditions. Its repertoire is imbued with profound emotions and cultural significance, resonating easily with listeners and facilitating the expression and understanding of inner emotions in a therapeutic context. Whether in ensemble performances with instruments like the guzheng, pipa, and erhu or as a solo instrument, the Zhongruan showcases its unique musical charm. It boasts a wide array of solo pieces and techniques, making it both versatile and expressive. The instrument's tonal flexibility and adaptability allow it to mimic the sounds of the Guqin and evoke the feel of instruments like the guzheng or guitar. This versatility enables the Zhongruan to shift seamlessly between traditional and modern styles, making it suitable for a broad range of musical genres and therapeutic needs.



Figure 6. Zhongruan

Source: Hongyu Chen, 2024

Bamboo flute (see Figure 7)

The bamboo flute, known as the "zhudi" in Chinese, is a traditional wind instrument that has long been a vital part of Han Chinese musical culture. Made from bamboo, the instrument is widely spread across China and comes in various forms, with the most common being the qudi, bangdi, and tuned flutes. Other types include the Yuping flute, seven-hole flute, piccolo, and Shundi. In traditional Chinese music therapy, the bamboo flute holds unique characteristics compared to other instruments. Its tone is crisp, melodious, and bright, resembling the sound of a dragon's roar with strong resonance and clarity. It can produce both high-pitched, energetic melodies that convey a sense of freedom and boldness, as well as gentle, intricate tunes that evoke tender and sorrowful emotions. The bamboo flute is highly expressive; through techniques like flutter-tonguing, sliding notes, and ornamental trills, musicians can add depth and variety to the music. By controlling breath and dynamics, they can create sharp contrasts in intensity and tempo, enhancing the music's emotional impact. The flute's diverse performance styles are reflected in the distinct regional schools of southern and northern China. The southern style typically features elegant, subdued rhythms, often using vibrato, while the northern style emphasizes strong, bright tones with techniques like legato and tonguing, each offering unique emotional experiences. As one of China's ancient wind instruments, the bamboo flute is deeply rooted in traditional culture, widely used in folk music, regional opera, and ethnic dances, resonating with rich cultural significance that easily evokes shared emotional

responses. The flute's small size and lightweight nature make it portable and convenient, allowing musicians to perform anywhere, adding flexibility and convenience in therapeutic settings. The instrument's sound naturally blends with the environment, evoking imagery of birdsong or the rustling of wind, which can create a calming atmosphere conducive to relaxation and stress relief. Suitable for both solo performances and ensemble pieces, the bamboo flute can showcase its distinctive charm on its own or harmonize beautifully with other instruments, offering diverse options for therapeutic applications. In music therapy, the bamboo flute's adaptability allows it to cater to patients' specific needs, using its unique tonal qualities and emotional depth to help regulate emotions, relieve stress, and improve mental well-being.



Figure 7. Bamboo flute

Source: Hongyu Chen, 2024

Xiao (see Figure 8)

The Xiao, also known as the DongXiao, is a traditional Chinese end-blown flute that has been a staple of Chinese musical culture for centuries. Typically crafted from a single bamboo tube, though versions made from jade, copper, porcelain, and even paper exist, the Xiao features a mouthpiece at the top and six to eight finger holes placed along its length. These flutes are categorized by their finger holes, with six-hole and eight-hole versions being most common today, the latter being an improvement on the former. Historically, the term "Xiao" specifically referred to this vertical bamboo flute only from the Song Dynasty onward, as earlier it was often conflated with the "Dizi," a transverse flute. The Xiao as we know it today, largely

unchanged since the Qing Dynasty, is cherished for its elegant and serene sound, making it a significant instrument in traditional Chinese music therapy.

In therapeutic settings, the Xiao is valued for its gentle, subdued timbre, characterized by a soft and mellow tone. Its high notes are clear and delicate, the mid-range is smooth and sweet, while the lower register is full, resonant, and rich. This tonal versatility allows it to produce haunting, slow melodies, as well as to convey the refined and graceful spirit of Jiangnan silk and bamboo music, fostering a sense of tranquility and aiding in emotional relaxation. The Xiao's deep cultural resonance also plays a key role in its therapeutic use. Often associated with scholars and literati, it is frequently paired with the Guqin in performances that evoke classical Chinese aesthetics, reflecting the ancient spirit and refined elegance of traditional Chinese culture.

Emotionally, the Xiao is especially adept at expressing melancholic and magnanimous feelings. Its subtle, introspective qualities allow it to communicate these emotions deeply, resonating with listeners and triggering emotional connections. The instrument's playing style emphasizes clarity, spaciousness, and a sense of detachment, aligning with Daoist ideals of transcending worldly concerns, as illustrated in pieces like "Xiao Ni Shang," which vividly captures this ethereal ambiance. The Xiao's sound embodies the traditional Chinese aesthetic of "zhonghe" (balance and harmony), with its round, deep, and restrained tone exuding a natural classical elegance, making it an ideal medium for expressing this aesthetic philosophy.

The Xiao's adaptability in music therapy is another of its strengths. Whether in solo performances that highlight its unique tone and expressive capabilities or as part of an ensemble, the Xiao brings a distinctive touch. In group settings, it often adds depth and gravitas, particularly in concluding passages where its steady and encompassing presence leaves a lasting impression. From a health perspective, traditional Chinese medicine attributes the Xiao's wooden element to its ability to soothe the liver, and its sound is said to align with the "xu" breathing sound in qigong practices, potentially aiding in alleviating symptoms of stress-related disorders such as chest tightness, insomnia, and depression, though these claims require further scientific validation.

In music therapy, the Xiao's unique sound and versatile qualities can be tailored to individual patient needs, offering emotional regulation and psychological support through its profound, calming tones and rich cultural heritage.



Figure 8. Xiao

Source: Hongyu Chen, 2024

Xun (see Figure 9)

The Xun is a unique and ancient Chinese wind instrument, distinct for its closed-mouth design and earthy, primal tone that closely resonates with the Daoist concept of natural sound. With a history deeply rooted in the daily life and spiritual practices of early Han Chinese society, the Xun initially emerged as a tool used by ancient people to imitate animal calls for hunting. Over time, it evolved into a pure musical instrument, with additional finger holes allowing for the performance of melodic tunes. Traditionally made from clay or ceramics, though also found in stone and bone forms, the Xun typically has a spherical or ovoid shape and features six, eight, or more finger holes, with the six-hole variety now being less common in the market.

In traditional Chinese music therapy, the Xun stands out due to its deep, mellow, and rustic tone, which is imbued with a profound expressiveness and penetrating power. Its music, often slow and mournful, evokes a sense of tranquility, distance, and sorrow, making it particularly effective in soothing anxiety and calming the mind. The Xun's long history, stretching back thousands of years, enriches its cultural significance. Frequently associated with rituals and classical Chinese music, it

serves as a potent symbol of Chinese heritage, invoking a strong sense of connection to history and tradition in its listeners.

The Xun embodies the traditional Chinese aesthetic of "zhonghe," or balanced harmony, through its elegant and unadorned sound. Its ability to convey deep, sorrowful emotions with authenticity allows it to stir profound emotional responses, making it an ideal instrument for helping individuals process and release negative feelings. The instrument's diverse playing techniques—such as different blowing angles, lip, air, and throat vibrations, as well as various tremolo effects—enhance its capacity to express subtle emotional nuances.

From a traditional Chinese medicine perspective, the Xun is associated with the earth element, carrying a tonal quality akin to the "hu" sound in qigong practices. Some believe that its music can help regulate the spleen and liver energy, particularly in cases of stress-induced conditions like headaches, insomnia, and irritability. While more scientific research is needed to substantiate these claims, its grounding sound and calming presence continue to be valued in therapeutic settings.

In music therapy, the Xun's rich cultural heritage, unique sound, and expressive depth allow it to be tailored to meet the specific needs of patients, offering support for emotional regulation, stress relief, and mental well-being.

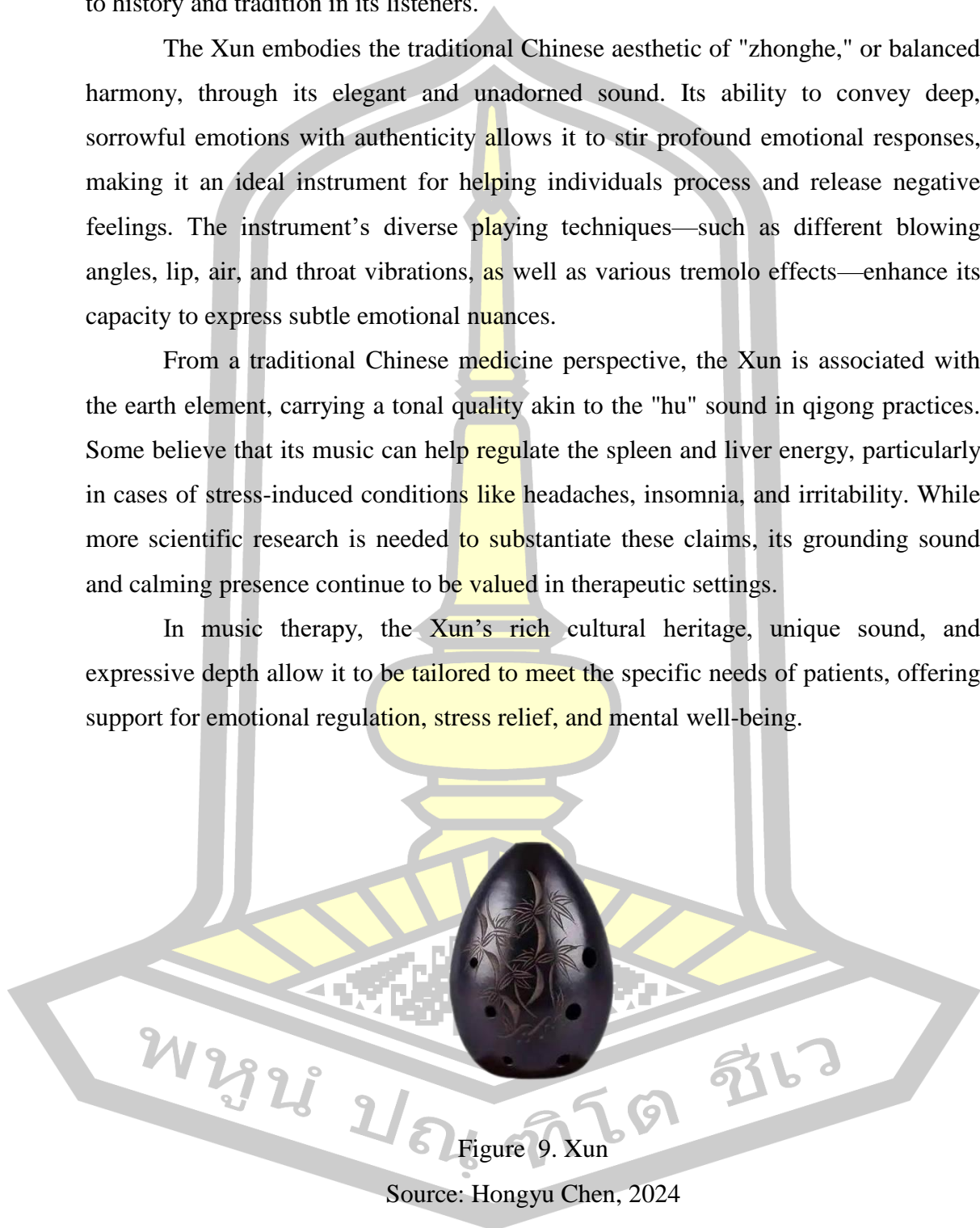


Figure 9. Xun

Source: Hongyu Chen, 2024

Bronze bowl (see Figure 10)

The bronze bowl, also known as the "bronze qing," "Brahman qing," or "monastic qing," is a percussive idiophone traditionally made of cast bronze, with a shape resembling a large bowl and often adorned with engraved patterns or inscriptions on its exterior. Originally brought to China from India, it has since become a staple in Buddhist practices, where it is used as a ritual instrument. The bowl is struck with a wooden mallet during chanting sessions, especially at key intervals, producing a pure, resonant sound with a long reverberation that carries a bright yet serene tonal quality.

In traditional Chinese music therapy, the bronze bowl holds unique characteristics. Its profound historical and cultural significance is tied to its extensive use in religious contexts, particularly within Buddhism, where it plays a critical role in creating a solemn atmosphere during rituals and meditation. The sound produced by the bronze bowl is deep, rich, and tranquil, with a distinctive resonance that lingers, helping to ease tension and promote relaxation. The spiritual association of the bronze bowl with focused meditation and mindfulness practices is believed to enhance concentration and facilitate deeper meditative states.

Some theories suggest that the vibrational qualities of the bronze bowl's sound may have a balancing and harmonizing effect on both the body and mind, potentially aiding in the relief of anxiety, stress, and fatigue. In modern times, this concept has evolved into practices like singing bowl therapy, where instruments inspired by the traditional bronze bowl are used in sound healing sessions. These singing bowls, typically crafted from various metals, differ somewhat in design and application but share the core idea of using sound and vibration to promote relaxation, energy balance, and overall well-being.

พหุ ประถมศึกษา



Figure 10. Bronze bowl  
Source: Hongyu Chen, 2024

Gong (see Figure 11)

The gong, a metallic percussion instrument, is traditionally made from smelted copper. Structurally simple, it features a circular, curved surface held by a rim, with sound produced when the central area is struck by a wooden mallet, creating vibrations that result in its characteristic tone. Gongs have no fixed pitch, but their sound is typically deep, resonant, and powerful, with prolonged reverberations. In Chinese traditional music therapy, the gong's distinct qualities stand out compared to other instruments.

The gong's sound is usually grand, resonant, and imposing, with significant penetrative power and impact. Its tonal range allows for creating a variety of atmospheres—whether intense, uplifting, or solemn. Different sizes of gongs produce varying pitches and timbres: larger gongs generate deep, rich tones with long-lasting echoes, while smaller gongs deliver higher, clearer, and more vibrant sounds. As one of China's ancient percussion instruments, the gong carries a profound cultural history, often linked to ceremonial and martial contexts. For instance, in the phrase “ring the golden gong to halt the troops,” the “golden gong” refers specifically to a gong used in military commands.

The gong's playing techniques are versatile, including striking and shaking. By striking different areas of the gong with varying force and angles, a range of acoustic effects can be achieved. Shaking the gong allows its metal surface to collide, creating a continuous, shimmering sound, frequently used in folk dance and opera to

enhance rhythm and atmosphere. The gong's unique tonal qualities can effectively convey emotions and amplify musical expression, fostering emotional resonance among listeners. In music therapy, these attributes are leveraged to help patients regulate emotions, relieve stress, or elevate their mental state, using the gong's deep, immersive sound to promote a sense of balance and well-being.



Figure 11. Gong

Source: Hongyu Chen, 2024

## 6. Summary

From studying and reviewing related literature from both research documents and research articles, the researcher was able to understand the development, concepts, philosophy, as well as the importance of music therapy. The systems and mechanisms of music therapy are valuable and accepted throughout the world because The Music therapy is a therapeutic approach that uses music to address individuals' physical, emotional, cognitive, and social needs. The process involves working with a client using music as the primary tool to achieve therapeutic goals. It works by tapping into the unique qualities of music that can profoundly impact human emotions, thoughts, and behaviours. Music can engage individuals on multiple levels, including physiological, emotional, cognitive, and social. Through the use of music, music can help clients reduce anxiety and stress, improve mood, increase self-awareness, promote physical relaxation and pain management, enhance communication skills, and improve social interaction and relationship-building. I

always realized that the process of Music therapy can take many forms; listening to music, singing, playing musical instruments, composing music, and improvising. A combination of these approaches can be used, depending on the client's needs and goals. Music therapy offers many benefits for individuals of all ages and abilities.

I founded that the most common benefits Reduces stress and anxiety: Music can induce relaxation and promote feelings of calmness, which can help reduce stress and anxiety. Improves mood: Music can uplift mood, enhance emotional regulation, and provide an outlet for expressing and processing emotions. Enhances cognitive function: Music therapy can improve memory, attention, and overall cognitive function, especially in individuals with cognitive impairments or neurological conditions. Promotes physical healing: Music therapy can effectively reduce pain, promote physical relaxation, and improve physical coordination and mobility. Improves social skills: Music therapy can help improve social skills and promote social interaction, especially for individuals with autism or other social communication challenges. Enhances communication skills: Music therapy can be used to improve communication skills, including verbal and non-verbal communication, and can provide a means of expression for those who have difficulty communicating through other means. Boosts self-esteem and confidence: Music therapy can promote a sense of accomplishment, boost self-esteem and confidence, and foster a positive self-image.

Moreover, I also found that the key and developmental aspects of music therapy are: Humans have long realized the healing and psychic power of music. Music is the medium of the basic rhythm we all have, but modern music therapy began after World War II. When musicians in the community visit the hospital to perform music for veterans, The military seemed to develop both physically and emotionally, until institutions finally hired professionals to perform this task. Music therapy is still used in hospitals, treating patients who are hospitalized due to illness or injury. Music therapy can help patients cope with emotional stress and physical pain, or feel confident. Happy, and feel more connected. Outside the treatment site Patients can also enjoy these benefits, as music can evoke emotions, stimulate conversations. This power is retained when dementia or brain damage occurs. Music

is processed and produced through channels other than speech. Crossing the channel loudly

Overall, music therapy can be a powerful tool for promoting health, well-being, and quality of life in individuals of all ages and abilities, it works by harnessing the power of music to promote healing, growth, and well-being in individuals, addressing their physical, emotional, cognitive, and social needs. Actually, From the above description, I will take the principles from the literature review into a detailed synthetic discussion in another chapter.



## CHAPTER III

### RESEARCH METHODS

This Chapter includes the following basic points

1. Research Scope
  - 1.1 Scope of Content
  - 1.2 Scope of Time
2. Research Process
  - 2.1 Selection of the Research Site
  - 2.2 Selection of the Key Informants
  - 2.3 Selection of the Music
  - 2.4 Research Tools
  - 2.5 Data Collection
  - 2.6 Data Management
  - 2.7 Data Analysis
  - 2.8 Data Presentation

#### **1. Research scope**

##### 1.1 Scope of content

The scope of the research includes the collection and organization of music therapy track data, as well as conducting psychological assessment control experiments with the experimental group.

##### 1.3 Scope of time

The time frame of this research will be from January 2024 to October 2024.

#### **2. Research Process**

##### 2.1 Scope of the research site

The scope of the research site will cover data collection and experimental implementation conducted in Chongqing.

This thesis focuses on traditional Chinese folk music therapy, with ethnomusicology as an important guiding principle. It chose Chongqing, China as the

research site, with a focus on studying the traditional Chinese folk music repertoire used in various local institutional venues for music therapy.

### 2.1.1 Chongqing

Chongqing is located at the center of China's map and belongs to the southwestern region of China. It is mainly composed of the Han ethnic group and many other ethnic minorities, with rich cultural diversity. It is often referred to as a miniature version of China. In addition, the Chongqing Municipal Government is actively promoting the development of traditional culture and cultural innovation activities. Some hospitals, clinics, traditional Chinese medicine clinics, sanatoriums, and massage therapy centers in the region use traditional Chinese folk music therapy to assist in treatment. Therefore, the researchers chose Chongqing as the research location.

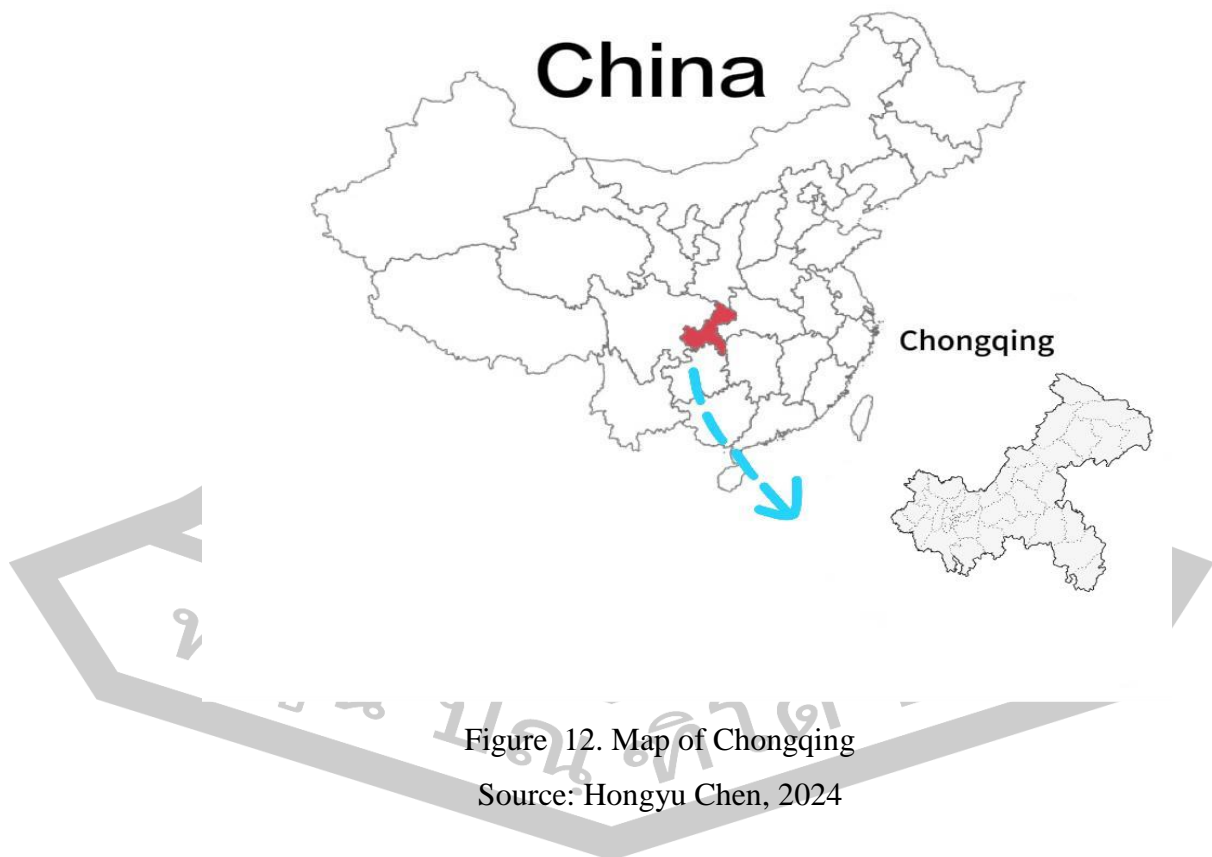


Figure 12. Map of Chongqing

Source: Hongyu Chen, 2024

### 2.1.2 Place for collecting songs

#### Traditional Chinese Medicine Hospital

As an important institution of traditional medicine, traditional Chinese medicine hospitals have rich traditional treatment resources and experience, which can provide theoretical support and practical platforms for traditional music therapy, and help to study the effects of combining traditional music therapy with traditional Chinese medicine. Therefore, the researchers chose traditional Chinese medicine hospitals as the sampling site for the study.



Figure 13. A Traditional Chinese Medicine Hospital in Chongqing

Source: Hongyu Chen, 2024

#### Traditional Chinese Medicine Clinic

Traditional Chinese medicine clinics are relatively small in scale, but closer to the community, and can directly contact patients at different levels, which is conducive to studying the application effect of traditional music therapy in daily health care and small-scale treatment. Therefore, the researchers chose traditional Chinese medicine Clinic as the sampling site for the study.



Figure 14. A Traditional Chinese Medicine Clinic in Chongqing

Source: Hongyu Chen, 2024

#### Traditional Physical therapy and health center

The Traditional Physical Therapy and Health Center focuses on maintaining physical and mental health, which aligns with the goals of music therapy. And usually accompanied by music assisted therapy. It is an ideal place to study how music can promote overall health, especially in the areas of preventive and non-invasive treatment, and has research value. Therefore, the researchers chose Traditional Physical therapy and health center as the sampling site for the study.



Figure 15. A Chinese Traditional Physical therapy and health center in Chongqing

Source: Hongyu Chen, 2024

### Massage parlour

Massage parlors typically use physical methods accompanied by local music to alleviate physical discomfort. Studying the role of music therapy in this environment can explore the combination of music and body relaxation techniques to evaluate its effectiveness in relieving stress and pain management. Therefore, the researchers chose Massage parlour as the sampling site for the study.



Figure 16. A Massage parlour in Chongqing

Source: Hongyu Chen, 2024

### City Hospital:

As a comprehensive medical institution, municipal hospitals cover a wide range of patient groups. And our city hospital has a dedicated music therapy department. Choosing a municipal hospital can study the application of traditional music therapy in modern medical systems, especially in various medical scenarios such as acute illness and surgical recovery, with strong representativeness and universality. Therefore, the researchers chose city hospitals as the sampling site for the study.



Figure 17. A City Hospital in Chongqing

Source: Hongyu Chen, 2024

### 2.1.2 Selection place for music therapy experimenters

#### Nursing home

Researchers have selected nursing homes as the primary site for recruiting participants in this study due to several important reasons. First, nursing homes have a concentrated population of elderly individuals who often experience psychological discomfort, such as anxiety, loneliness, tension, irritability, and insomnia. These psychological issues, which are common among the elderly due to changes in their physical and social roles, are precisely the symptoms that traditional music therapy aims to address. Second, elderly individuals are typically among the key audiences for traditional Chinese folk music, with which they have a strong cultural connection and emotional resonance. Conducting experiments using traditional Chinese music therapy within this population not only leverages the therapeutic potential of the music but also enhances participant engagement and the overall effectiveness of the treatment due to their familiarity and affinity with the music. Additionally, the relatively enclosed environment of nursing homes allows researchers to carry out long-term observation and interventions, ensuring the continuity and reliability of the experimental data. In summary, nursing homes provide an ideal setting for studying the practical applications of traditional Chinese music therapy in improving the psychological well-being of the elderly.



Figure 18. A nursing home in Chongqing

Source: Hongyu Chen, 2024

## 2.2 Selection of the Key Sample

### 2.2.1 Selection of the institutional venues

Based on the research design of this article, we have selected 10 institutional venues related to traditional music therapy from Chongqing. The criteria for selecting sampling locations are as follows:

1. The institutional venue is located at the research site and the personnel are Chongqing residents or have resided there for at least 30 years;
2. Cases of using music assisted therapy in the institutional venue;
3. Gain a deep understanding of local music culture and become familiar with the repertoire used in traditional Chinese music therapy.

Based on the above criteria, the researchers selected 10 relevant institutional venues to collect and sample music therapy tracks. (Two Traditional Chinese Medicine Hospitals in Chongqing, three Traditional Chinese Medicine Clinics, two Traditional Physical Therapy and Health Centers, two Massage Parlours, and one City Hospital.)

### 2.2.2 Selection of the experimenters

Based on the research design in this article, we selected one nursing home from Chongqing. The criteria for selecting experimental personnel are as follows:

1. The participants in the experiment are residents of Chongqing or have resided there for at least 30 years;
2. Have a good understanding or enjoy listening to traditional Chinese music, and accustomed to using music to assist in treatment.;
3. Have some symptoms such as self perceived depression, anxiety, irritable. and insomnia.

Experimental personnel : Experimental group (at least five) and control group (at least five). Daily scheduled Chinese folk music therapy for experimental group members for 1 hour. Keep daily evaluation records for the experimental and control groups for a week.

### 2.3 Selection of the Music

Collect tracks commonly used in Chinese folk music therapy in Chongqing.

2.3.1 The music which was use for analyzing in this dissertation were collected from the key informant and questionnaire survey of relevant institutional venues. Ultimately, the researcher selected four Guqin pieces—HuJiaShiBaPai, GuangLingSan, GuiQuLaiCi, and MeiHuaSanNong—because they are the most commonly used compositions in institutions and venues that incorporate music therapy programs. Additionally, professionals from these institutions strongly recommended these pieces for the analysis of folk music therapy repertoire. The researcher have criteria to selection the song are:

- 1) Recommended by the staff of the music therapy venue;
- 2) Guqin songs from books recommended by key informants;
- 3) The four songs with the highest frequency of occurrence are used in 10 places.

2.3.2 From the criteria the researcher can selected 4 songs:

- 1) HuJiaShiBaPai
- 2) GuangLingSan
- 3) GuiQuLaiCi
- 4) MeiHuaSanNong

## 2.4 Research tools

Research tools: The researcher will use 4 main tools:

1. Survey Questionnaire
2. Interview Form
3. Psychological Assessment Form
4. Observation Form

Field work is an important research method proposed in this article. Based on different interviewees and experimental subjects, use survey questionnaires, interview forms, psychological assessment forms, and observation forms as research tools, and prepare relevant research question lists in advance for field work. A survey questionnaire related to the research question was created, sent to academic experts in the field for review, and revised based on their suggestions, ultimately used for field work.

### 2.4.1 Process of making the questionnaire (based on research objective).

- 1) Create a questionnaire for key institutional venues and key informant
- 2) Then submit the file to my tutor for review
- 3) Then hand it over to the key informant to see if the file is comprehensive
- 4) Revise the questionnaire and make up for deficiencies
- 5) Take the questionnaire to an expert for review
- 6) Continue to revise the interview form

Ultimately, the document was used for research tool.

### 2.4.2 Process of making the Interview Form (based on research objective).

- 1) Create a Interview Form for key institutional venues and key informant
- 2) Then submit the file to my tutor for review
- 3) Then hand it over to the key informant to see if the file is comprehensive
- 4) Revise the interview form and make up for deficiencies
- 5) Take the interview form to an expert for review
- 6) Continue to revise the interview form

Ultimately, the document was used for research tool.

2.4.3 Process of making the Psychological Assessment Form (based on research objective).

1) Create a Psychological Assessment Form for key institutional venues and key informant

2) Then submit the file to my tutor for review

3) Then hand it over to the key informant to see if the file is comprehensive

4) Revise the Psychological Assessment Form and make up for deficiencies

5) Take the Psychological Assessment Form to an expert for review

6) Continue to revise the Psychological Assessment Form

Ultimately, the document was used for research tool.

2.4.4 Process of making the Observation Form (based on research objective).

1) Create an Observation Form for key institutional venues and key informant

2) Then submit the file to my tutor for review

3) Then hand it over to the key informant to see if the file is comprehensive

4) Revise the Observation Form and make up for deficiencies

5) Take the Observation Form to an expert for review

6) Continue to revise the Observation Form

Ultimately, the document was used for research tool.

## 2.5 Data Collecting

In alignment with the research objectives, the researchers collected data through literature review and field investigations.

2.5.1 To achieve the objectives of investigating the current status of Traditional Chinese folk music therapy in Chongqing, the researcher to gain a comprehensive understanding of existing research findings, the researchers first gathered data on the study locations, conducting a thorough literature review on traditional Chinese music therapy. This review involved consulting the most authoritative sources, including the China National Knowledge Infrastructure (CNKI), the National Library of China's catalog, ancient Chinese texts, and Google Scholar. The preliminary literature analysis helped to refine and further define the study's objectives. Following the literature review, the researchers developed a detailed field investigation plan. This plan included selecting

appropriate sites for music therapy sampling. A safe and well-structured fieldwork plan was designed, necessary data collection equipment was prepared, and relevant oral, video, photographic, and textual materials were meticulously organized to facilitate subsequent data analysis. During the process of collecting data on the music used in traditional music therapy, researchers conducted interviews with key personnel at institutional venues. And a survey questionnaire tool was used to conduct a survey on the final 10 valid places.

2.5.2 To achieve the objectives of analyze the music characteristic of Traditional Chinese folk music therapy selected in Chongqing, the researcher to analyzed of the four collected Guqin songs from three aspects: the musical form, melody, and rhythm .

2.5.3 To achieve the objectives of propose the guidelines how to use Traditional Chinese folk music therapy in Chongqing, the researcher to integrate Watson and Clark's PANAS psychological assessment framework with the distinctive characteristics of traditional Chinese folk music to craft psychological assessment forms, aiming to delve deeply into participants' psychological states and therapeutic outcomes. At the same time, utilizing Don Campbell's theory of positive listening, researcher will utilize musical pieces to evoke emotional responses from participants. Through observing their behaviors and emotional feedback, researcher will evaluate the effectiveness of music therapy to validate research hypotheses and garner substantive data. Hence, observation forms will be instrumental in accurately and reliably recording observational outcomes. However, after gathering information on the music therapy repertoire, when moving into the experimental phase, researchers were only able to take photos or videos a few elderly participants. Due to local policies and concerns from the participants' families, not too much related images were obtained during this stage of the research.

1) Questionnaire Survey: The researchers visited institutional venues in Chongqing related to traditional music therapy and conducted a survey using a pre-prepared questionnaire.

2) Interviews: The researchers conducted interviews with the experimental participants using a pre-prepared interview guide. During these interviews, they asked participants a range of questions about their personal background, including psychological and emotional states, musical preferences, and their willingness to

participate in the experiment. The researchers were also responsible for personally recording all the participants' responses.

3) Psychological Assessment: The researchers recorded and assessed the psychological state of the participants before, during, and after each music therapy session.

4) Observation: After the experiment concluded, the researchers observed and scored the participants on changes in physical appearance, emotional state, verbal expressions, and overall impressions.

## 2.6 Data Management

Data management is the process of effectively collecting, storing, processing, and applying data. In data recording and storage, researchers first document the raw data obtained on paper forms and securely archive them. These records are then uploaded to a computer and organized into electronic formats. Qualified practitioners and relevant institutions are selected to collect data, with experiments conducted rigorously to ensure data quality. The researchers plan to share the collected data on traditional Chinese folk music therapy, along with post-experiment data, to provide insights and experiences for future researchers and regions implementing similar music therapy methods, and to assist in the development of relevant music therapy guidelines. Data collection will be conducted in strict compliance with local laws and regulations, with the rights of participants being rigorously protected in accordance with their wishes.

## 2.7 Data analysis

Based on the collected data, the researchers organized and summarized the information around three primary research objectives. The data for each objective were supported by audio or video interview materials, literature, questionnaires, and onsite photographs.

To achieve the first research objective, the researchers conducted a literature review to analyze the therapeutic forms, characteristics, and history of traditional Chinese folk music therapy. This was further combined with questionnaire survey results to assess the current status and application of traditional Chinese music therapy in Chongqing.

The second research objective focused on the selection, organization, and analysis of the musical characteristics of the repertoire collected through the questionnaires.

For the third research objective, the researchers used the curated music therapy repertoire to analyze the psychological assessment data of the experimental subjects before, during, and after the therapy sessions through interviews. After the overall experiment was completed, the researchers observed and analyzed the participants' behavioral and emotional feedback. This comprehensive analysis ultimately facilitated the development of a practical guide for traditional Chinese music therapy, demonstrating its effectiveness.

## 2.8 Data Presenting

Chapter I Introduction

Chapter II Literature Review

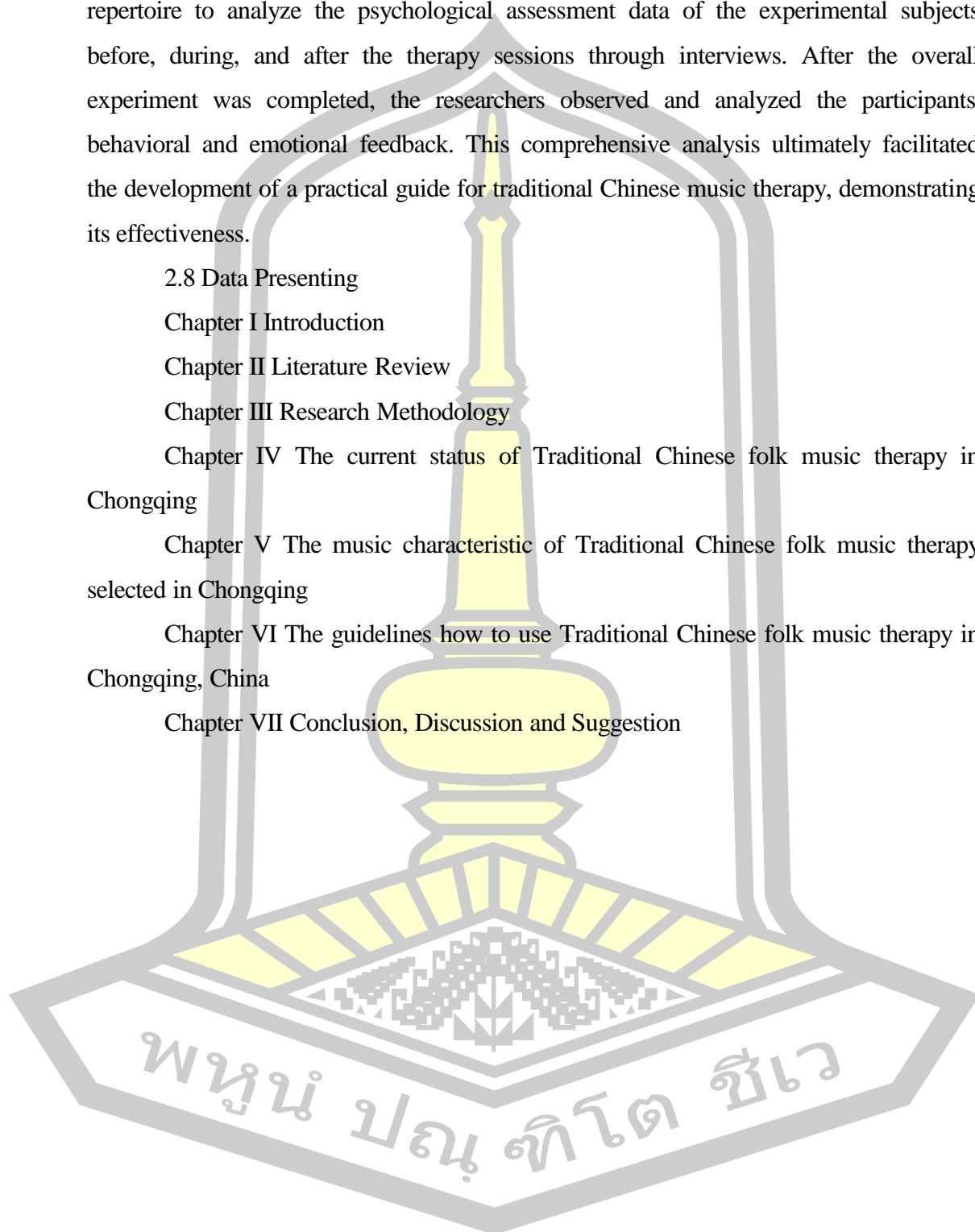
Chapter III Research Methodology

Chapter IV The current status of Traditional Chinese folk music therapy in Chongqing

Chapter V The music characteristic of Traditional Chinese folk music therapy selected in Chongqing

Chapter VI The guidelines how to use Traditional Chinese folk music therapy in Chongqing, China

Chapter VII Conclusion, Discussion and Suggestion



## CHAPTER IV

### **The current status of Traditional Chinese folk music therapy in Chongqing**

In this chapter, researcher investigated the current situation of traditional folk music therapy in Chongqing area. The researcher visited 10 places in Chongqing that offer music therapy programs to examine their implementation and gather user feedback.

#### **1. Distribution of places and collection of music tracks for Traditional Chinese folk music therapy in Chongqing**

##### 1.1 Folk music therapy culture and place distribution in Chongqing area

The folk music therapy culture in Chongqing area has a long history of development. It is influenced by traditional medical concepts such as the theory of "Five-Element music therapy" in traditional Chinese medicine, which believes that music is closely related to the viscera and emotions of the human body. For example, some folk healthcare places will use specific musical rhythms and melodies to help people relieve physical and psychological discomfort. Chongqing's unique geographical environment and human history have created its rich and colorful folk leisure and entertainment activities. Most of these activities are closely related to folk music, and these folk musics have gradually combined with functions such as treatment and healthcare in the process of development. For example, physiotherapy massage, playing Tai Chi, and dancing in public squares are all activity methods that use folk music to regulate and relieve the body and mind. Among them, in Chongqing, there are places that have specifically used folk music for adjuvant therapy, which are distributed in various business places such as hospitals, traditional Chinese medicine clinics, traditional Chinese medicine hospitals, massage parlors, physiotherapy and health care centers, and traditional Chinese medicine tuina and bone-setting centers in the city.

##### 1.2 Conduct a questionnaire survey on the Chongqing

###### 1.2.1 Introduction

The application of traditional Chinese folk music in the field of healthcare is receiving increasing attention. In order to gain a deeper understanding of the application and repertoire of traditional Chinese folk music therapy in various healthcare institutions in Chongqing, this study conducted a questionnaire survey

## 1.2.2 Method section

### 1.2.2.1 Questionnaire Design

This questionnaire consists of three parts: basic information, usage of traditional Chinese folk music therapy repertoire, and other opinions and suggestions. The basic information includes the interviewee's name, position, name and type of institution. The repertoire usage covers the presence or absence of music therapy, frequency of use, specific repertoire, therapeutic purposes, patient feedback, and factors affecting treatment effectiveness. The opinions and suggestions section collects the interviewee's views and improvement suggestions on the current application status of traditional Chinese folk music therapy in Chongqing

### 1.2.2.2 Sampling method

Using convenience sampling method, relevant personnel from various medical and healthcare institutions such as hospitals, traditional Chinese medicine hospitals, massage parlors, traditional Chinese medicine clinics, physical therapy and health centers, and traditional Chinese medicine physical therapy and bone setting centers in Chongqing area were selected as survey subjects.

### 1.2.2.3 Data Collection Process

Data collection will be conducted in the form of paper questionnaires, with a survey duration of April to October 2024. To encourage participation, promise the respondents to strictly keep personal information and data confidential and leave a thank-you note at the end of the questionnaire.

## 1.2.3 Results section

### 1.2.3.1 Overall description

A total of 25 questionnaires were sent out in this survey, with an effective response rate of 40%. The respondents come from different types of healthcare institutions, including hospitals, traditional Chinese medicine hospitals, massage parlors, etc. Among them, traditional Chinese medicine clinics have the

highest proportion, accounting for 32%. The interviewees' positions include doctors, nurses, technicians, etc.

#### 1.2.3.2 Presentation of Specific Problem Results

Regarding whether institutions use traditional Chinese folk music for treatment or adjuvant therapy, 40% of institutions answered 'yes'. Among these institutions, massage parlors have the highest frequency of music usage, accounting for [80%].

The commonly used traditional Chinese folk music pieces include: Track 1: MeiHuaSanNong; Track 2: HuJiaShiBaPai.

The main uses of these songs in treatment include relaxation (90%), pain relief (50%), and improved sleep (50%).

Institutions have received very positive feedback from customers and patients on traditional Chinese folk music, accounting for 30%, generally positive feedback accounting for 50%, and no significant effect feedback accounting for 20%.

The factors that affect the effectiveness of traditional folk music in treatment mainly include song selection (30%), music playback time (40%), and personal preferences of customers and patients (40%).

#### 1.2.3.3 Data Analysis

Focus on collecting and analyzing the songs used by all institutions, and the results show that different songs correspond to different purposes and adaptation symptoms.

### 1.2.4 Discussion section

#### 1.2.4.1 Interpretation of Results

The survey results indicate that some medical and healthcare institutions in Chongqing have applied traditional Chinese folk music for treatment or adjuvant therapy, and have achieved certain effects in relaxation, pain relief, and other aspects. The positive feedback from customers and patients also demonstrates the potential value of traditional folk music in healthcare. However, there are differences in music usage frequency and track selection among different types of institutions, which may be related to factors such as the professional nature of the institution and the patient population.

#### 1.2.4.2 Limitations and Prospects

The limitation of this study is that the sample size is relatively small and may not fully represent the situation of all healthcare institutions in Chongqing. In addition, the questionnaire design may have certain limitations and may not cover all factors that may affect the effectiveness of music therapy. Future research can expand the sample size, adopt more scientific sampling methods, and delve into the specific mechanisms and best practices of music therapy to promote better application of traditional Chinese folk music therapy in Chongqing.

#### 1.3 The application of traditional Chinese folk music therapy in various places

**Hospitals, traditional Chinese medicine hospitals and traditional Chinese medicine clinics:** Through field visits and investigations, researchers found that some hospitals, traditional Chinese medicine hospitals and traditional Chinese medicine clinics will introduce traditional Chinese folk music therapy when treating patients. Physicians will recommend suitable pentatonic scale music for patients according to their conditions and constitutions to help patients relieve symptoms such as anxiety and insomnia and promote physical recovery. For example, some hospitals will use the listening method and play some corresponding Five-Element music for adjuvant treatment in cases such as pregnancy and childbirth, menopause, pain during pregnancy, and after patient surgeries

**Ordinary physiotherapy and health care centers and massage parlors:** Through field visits and investigations, researchers found that in some physiotherapy and health care centers and massage parlors, traditional Chinese folk music is often played to create a comfortable atmosphere. Soft traditional Chinese folk music can help customers relax their bodies and minds and better enjoy physiotherapy and massage services. In these places, a soothing and soft music playlist played by traditional Chinese musical instruments is usually compiled and played in the public areas, SPA areas, ear picking areas, tea tasting areas, and waiting areas of their stores

**Traditional Chinese medicine physiotherapy centers (including bone setting, massage, acupuncture, cupping, etc.):** Through field visits and investigations, researchers found that most traditional Chinese medicine physiotherapy centers usually play some lively traditional Chinese folk music with a bright rhythm, such as guzheng music, bamboo flute music or erhu music during bone setting and massage.

During acupuncture and cupping, soothing folk music played by traditional Chinese instruments such as Guqin music will be played during the patient's treatment process, allowing the patient to receive treatment in a relaxed state and improving the treatment effect. Although they have not systematically studied music, based on their years of experience and understanding of Five-Element music therapy, they believe that these lively music with a bright rhythm can stimulate people's vitality, enhance the flexibility and coordination of the body, and help the progress of bone setting and massage treatment. And soothing music can relieve the patient's tension and pain .during the treatment process, improving the patient's comfort and treatment effect

#### 1.4 Effective Sampling Sites and Music Therapy Operation Procedures

##### 1.4.1 “A” Traditional Chinese Medicine Clinic

Interviewee: Dr. Li

Facility Characteristics: The clinic covers an area of 120 square meters, equipped with a stereo sound system and standard soundproofing.

Music Selection Mechanism:

Differentiated Music Therapy: Dr. Li determines the patient's constitution through consultation and selects corresponding music.

He commonly uses Guqin music from traditional Chinese folk music.

Music Library Composition: Guqin songs are processed using Audacity software for spectral equalization, with emphasis on enhancing the 200-800Hz frequency range.

Standardized Operating Procedure:

Pre-treatment Phase (0-10 minutes):

Environment Setting: Switch off fluorescent lights and use warm desk lamps.

Patient Positioning: Standard massage chair in a semi-reclined position.

Core Treatment Phase (30 minutes):

Play a preset playlist via Bluetooth speakers at a constant volume of 55dB.

Monitor heart rate changes every 10 minutes using a smart wristband (with a margin of error of  $\pm 5\%$ ).

Post-treatment Maintenance Phase (15 minutes):

Gradual volume reduction from 55dB to 30dB.

Combine with basic physiotherapy using a standard moxibustion box.

Characteristic: Overall, among the patients who come here for treatment and physical therapy, 80% use this music therapy in combination with physical therapy.

#### 1.4.2 “B” Municipal Hospital Music Therapy Department

Interviewee: Assoc.Prof. Yao

Facility Characteristics: Standard consultation room equipped with a 3D surround sound system.

Music Selection Mechanism:

Hybrid Mode:

Traditional Chinese Medicine Dimension: Select different pentatonic scale music according to the consultation time.

Western Medicine Dimension: Choose soothing or stimulating music based on the patient’s chief complaints.

Standardized Operating Procedure:

Baseline Assessment (10 minutes):

Use a mobile app to conduct a quick assessment with the Self-Rating Anxiety Scale.

Intervention Phase (30 minutes):

Play “MEIHUA SAN NONG” for the first 15 minutes.

Switch to natural white noise (a mixed track of rain and stream sounds) for the next 15 minutes.

Effect Feedback (5 minutes):

Use the PANAS scale to score subjective feelings.

Characteristic: This hospital primarily chooses to use modern Western music for music therapy, encouraging patients to participate in music-related activities, such as playing the guitar and singing together. There are many pregnant women and children who come here for treatment, and most patients report feeling very happy and warm after experiencing music therapy.

#### 1.4.3 “C” Traditional Chinese Medicine Hospital

Interviewee: Dr.Huang

Facility Characteristics: Standard consultation room equipped with a portable Bluetooth speaker.

#### Music Selection Mechanism:

After consultation and pulse diagnosis, the attending physician recommends tracks to the patient.

#### Music Library Characteristics:

Tracks are standard stereo recordings.

Each track is annotated with suggested therapeutic scenarios (e.g., “GAOSHAN LIUSHU” is labeled for “anxiety relief”).

#### Standardized Operating Procedure:

##### Preparation Period (3 minutes):

Scan a QR code with a mobile phone to connect to the Bluetooth sound system.

##### Intervention Period (30 minutes):

Continuously play the generated playlist with the volume set at 60dB.

##### Recording Period (2 minutes):

Note the patient’s subjective feedback on a paper record form.

Characteristic: This traditional Chinese medicine clinic tends to use Chinese traditional folk music songs as music therapy tracks, with 60% of the songs selected being Guqin pieces. The local people also prefer this type of therapeutic experience.

#### 1.4.4 “D” Traditional Chinese Medicine Hospital

Interviewee: Dr.Long

Facility Characteristics: Equipped with a Xiaomi smart speaker that supports voice control.

#### Special Procedure:

Music Synchronization with Cupping Therapy: Play low-frequency enhanced music (with emphasis on the 80-150Hz range) during the retention of cups.

Use a mobile decibel meter app to monitor the ambient volume, aiming for a range of 50-65dB.

Characteristic: The treatment style of this traditional Chinese medicine clinic also involves using Chinese traditional folk music to assist patients' physical therapy.

#### 1.4.5 “E” Spa Wellness Massage Center

Interviewee: Technician Lingling

#### Core Configuration:

Basic aromatherapy diffuser (paired with LED ambient lighting)

NetEase Cloud Music’s “SPA Exclusive Playlist” (segmented according to therapy stages)

Operational Protocol:

Initial 10 minutes: Play alpha wave music (45-55 dB)

Middle 20 minutes: Switch to natural sounds (rainfall/birdsong)

Final 10 minutes: Gradually transition to a silent environment

Characteristic: This local spa center in Chongqing is frequently visited by locals, and its unique feature is listening to music while receiving a relaxing massage. They tend to use a combination of traditional Chinese music, sounds from nature, and alpha brainwave music for music therapy to their customers.

1.4.6 “F” Massage Center

Interviewee: Technician Liu

Equipment Combination:

Standard Bluetooth speaker (connected to a mobile device for playback)

Massage table equipped with basic vibration motors (three adjustable levels)

Distinctive Mechanism:

Massage intensity corresponds with music tempo (light techniques paired with slow tempo/heavy techniques with fast tempo)

Clients can independently select background music type via Bluetooth on their mobile device

Characteristic: The music therapy songs chosen by this massage center are also primarily traditional Chinese folk music.

1.4.7 “G” Physiotherapy and Chiropractic Center

Interviewee: Dr. Guo

Technical Approach:

Utilization of bone conduction headphones

Synchronization of chiropractic techniques with music rhythm:

Preparation phase: Play alert tones (three “beep” sounds)

At the moment of adjustment: Synchronize with low-frequency pulse sound (150 Hz lasting 0.5 seconds)

Characteristic: This bone-setting and therapeutic massage center primarily uses traditional Chinese music, with a focus on rhythmic music to assist bone-setting and other

therapies. They also use specific frequency audio to assist in therapy by inducing bodily frequency resonance.

#### 1.4.8 “H” Blind Massage and Chiropractic Center

Interviewee: Technician Wang

Accessible System:

Vibration cushion (activated by low-frequency music)

Xiaomi AI’s Xiao Ai voice assistant for music control

Operational Procedure:

Therapist triggers preset music segments using voice commands (e.g., “prepare to relax”)

At key treatment points, provide verbal music cues (e.g., “take three deep breaths before proceeding”)

Characteristic: The music therapy songs chosen by this Blind massage center are also primarily traditional Chinese folk music.

#### 1.4.9 “P” Music Therapy Massage Center

Interviewee: Technician Jiang

Basic Configuration:

Standard massage chair (with mobile device holder)

In-ear headphones

Operational Protocol:

First 5 minutes: Client selects preferred music type (classical/nature/white noise)

Subsequent 25 minutes: Play designated therapeutic music following standard procedures

Characteristic: This is a massage center called Music Therapy, which focuses on healing the body and mind through music while providing massages. The center selects classical-style traditional Chinese folk music and uses sounds produced by instruments such as bronze bowls and rainsticks to help relax customers' minds and nerves.

#### 1.4.10 “J” Ear Cleaning SPA Center

Interviewee: Technician Chen

Technical Approach:

Combination of surround Bluetooth speakers and in-ear headphones

Mobile app plays customized high-frequency sound effects

### Safety Control:

Every 5 minutes, inquire about the patient's ear canal sensation

Prohibit the use of low-frequency sound effects below 100 Hz throughout the session

Characteristic: This ear care spa center primarily uses traditional Chinese music to assist in ear care, helping individuals relax and alleviate excessive intracranial pressure caused by negative emotions. Local customers who have experienced the treatment have reported both physical and mental relief.

## 1.5 The traditional Chinese folk music tracks collected through survey

### 1.5.1 Music Distribution Matrix Across Sampling Sites

Note: ● indicates regularly used tracks, ▲ indicates highly recommended tracks

Place for collecting songs	Use tracks (sorted by frequency of use)	Proportion of Guqin music	Core instrument combination
"A" Traditional Chinese Medicine Clinic	▲ 《MeiHuaSanNong》 ● 《PingShaLuoYan》 ● 《YangChunBaXue》 ● 《ChunJiangHuaYueYe》 ● 《JiaoGe》	100%	Guqin Solo
"B" Municipal Hospital Music Therapy Department	▲ 《HuJiaShiBaPai》 ● 《HanGongQiuYue》 ● 《YueErGao》 ● 《ErQuanYingYue》 ● 《BuBuGao》	80%	Guqin+Xiao
"C" Traditional Chinese Medicine Hospital	▲ 《GuiQunLaiCi》 ● 《YunQing》 ● 《ZiZhuDiao》 ● 《XingJie》 ● 《HuaSanLin》	60%	Guqin+Zhongruan+Pipa
"D" Traditional Chinese Medicine Hospital	▲ 《GuangLingSan》 ● 《LieZiYuFeng》 ● 《ZhuangZhouMengDie》 ● 《WenWangCao》 ● 《ZhaoJunYuan》	100%	Guqin+Bronze bowl
"E" Spa Wellness Massage Center	● 《HuanLeGe》 ● 《GuSuXing》 ● 《PingFuQiuYue》 ● 《SaiShangQun》	20%	Guzheng+Bamboo flute
"F" Massage Center	● 《GaoShanLiuShui》 ● 《YuZhouChangWan》 ● 《CaiYunZhuYue》	33%	Guqin+Guzheng+Erhu
"G" Physiotherapy and Chiropractic Center	▲ 《MeiHuaSanNong》 ● 《ShiMianMaiFu》 ● 《JiangJunLing》	33%	Pipa solo
"H" Blind Massage and Chiropractic Center	▲ 《HuJiaShiBaPai》 ● 《HanGongQiuYue》 ● 《BingZhongYin》	66%	Guqin+Xun
"I" Music Therapy Massage Center	● 《ChunJiangHuaYueYe》 ● 《YangGuanSanDie》 ● 《ChanYuanZhongSheng》	50%	Guqin+Bronze bowl
"J" Ear Cleaning SPA Center	▲ 《GuangLingSan》 ● 《GaoShanLiuShui》 ● 《ZhuangZhouMengDie》	33%	Guqin+Guzheng

Figure 19. Song Collection Form

Source: Hongyu Chen, 2024

### Data Characteristics

1. The sampled locations include one hospital, three traditional Chinese medicine (TCM) clinics, four commercial massage establishments, and two orthopedic therapy centers.

2. The proportion of Guqin music in the recommended playlists varies across different types of locations: the hospital exhibits an average proportion of 80%, TCM clinics 86.7%, commercial massage establishments 34%, and orthopedic therapy centers 49.5%.

3. Four frequently recommended pieces—HUIJIA SHIBAPA (7 instances), GUANGLING SAN (5 instances), GUI QU LAI CI (6 instances), and MEIHUA SAN NONG (8 instances)—share the following common features:

1. All are Guqin compositions.
2. The earliest surviving versions of their scores appear in Shenqi Mipu (compiled by Zhu Quan, 1425).
3. Their structural progression aligns with the TCM treatment sequence of qi-cheng-zhuan-he (introduction-development-transition-conclusion).
4. Their core frequency range is concentrated between 110–440 Hz, corresponding to the resonance-sensitive frequency range of human visceral organs.

#### 1.5.2 Cultural Gene Analysis of High-Frequency songs

##### Selection of the Key Informants

In Chongqing, the researchers selected the key informant are following:

Associate Professor Yao is a renowned music therapy expert based in Chongqing, playing a pivotal role in the research under discussion. As a master's supervisor and certified psychological counselor, she is also a faculty member at the college of Public Health and Management, Chongqing Medical University. She holds several key positions, serves as the head of the music therapy program at the B ” “ Municipal Hospital of Chongqing. Additionally, she is an executive member of the Chongqing Psychological Association and a member of several committees within the Chongqing Maternal and Child Health Society, including those focusing on sexual medicine and maternal-child nursing. Her primary academic and research focus lies in music therapy and the application of exercise interventions in disease prevention and treatment. In her educational role, Associate Professor Yao is responsible for teaching a range of courses to undergraduates, master's students, and international students, including Women's Health, Health Education, Music Therapy, and An Overview of China. She has led three municipal-level curriculum reform projects (including one key project) and one Future Medicine Innovation Development Support Project, as

well as two university-level teaching reform projects. She has co-authored two textbooks, published three teaching papers, and guided students in securing nine municipal, university, and departmental research grants totaling 56,000 yuan. In scientific research, she has led one popular science project funded by the Chongqing Science and Technology Bureau and three humanities and social science projects funded by the Chongqing Municipal Education Commission (including one key project). She has also served as a principal researcher on a National Natural Science Foundation project. Her contributions include authoring the book "Music Therapy" (People's Medical Publishing House), co-editing "Psychology of Breast Tumors" (Science Press), and contributing to two additional books. She has published over twenty papers in SCI journals and core Chinese journals. In clinical practice, Associate Professor Yao has conducted specialized training, academic lectures, and health education sessions over 300 times, covering topics such as "Perinatal Music and Exercise," "Perimenopausal Music and Exercise," "Music Relaxation SPA," "Music-Assisted Childbirth," and "Fertility Dance." Her work has reached audiences across Chongqing, Yunnan, Sichuan, Guangdong, Shanghai, Shenzhen, and Shandong, solidifying her influence in the field of music therapy and health education.



Figure 20. Assoc.Prof. Yao

Source: Assoc.Prof. Yao, 2024

Through an in-depth interview with the chief physician of the Music Therapy Department at “B” Municipal Hospital, the researcher was advised to consult classical texts such as ShenQiMiPu(Zhu Quan, 1425)and Qin PuZhengZhuan(Huang Xian, 2007).to support the study

:Expert Knowledge Data

<b>Song name</b>	<b>Treatment direction</b>	<b>《QinPuZhengZhuan》 Recorded indications</b>
《HuJiaShiBaPai》	Liver Qi Stagnation	Volume 3
《GuangLingSan》	heart-fire hyperactivity	Volume 5
《GuiQunLaiCi》	Spleen stomach disharmony	Volume 2
《MeiHuaSanNong》	failure of lung qi in dispersion	Volume 4

#### Cultural Therapeutic Logic Chain

Historical records → Instrumental medium (vibration of silk strings in Guqin)  
→ Modern spectral verification → Clinical applications

#### 1.5.3 Comparative Analysis of Cross-Site Music Selection Mechanisms

1. Medical Institutions (Traditional Chinese Medicine Clinic/City Hospital Music Therapy Department/Traditional Chinese Medicine Hospital)

Typical Pairing: MEIHUA SAN NONG paired with acupoint application on Taiyuan (LU9) for lung meridian therapy.

2. Commercial Massage Establishments (SPA Centers/Massage Parlors)

Typical Pairing: CHUNJIANG HUAYEYE combined with aromatherapy essential oil treatments.

3. Orthopedic and Manual Therapy Centers (Blind Massage Centers/Orthopedic Tuina Clinics)

Typical Pairing: Low-frequency-enhanced version of HUJIASHIBAPA

## 2. Usage and feedback of traditional folk music therapy

### 2.1 Analysis on the Frequency of Music Therapy Application

#### 2.1.1 Differences in Application Frequency among Different Venues

Through the investigation of various medical and health care business venues in the Chongqing area, it was found that there were significant differences in the application frequency of music therapy among different venues. Massage parlors and similar institutions ranked at the forefront with a high application frequency of 80%. Their services focus on physical relaxation and relief, and music has become a key element in creating a peaceful and comfortable atmosphere. For example, during the whole-body essential oil massage program, soothing music such as "MeiHuaSanNong" runs through the whole process, helping customers relax their muscles, relieve tension, and make the massage effect more remarkable. The application frequency in traditional Chinese medicine clinics reached 50%. Traditional Chinese medicine emphasizes the holistic concept and the regulation of emotions, and music therapy fits well with it. For instance, during the conditioning process of some chronic diseases, doctors will select corresponding music according to patients' symptoms and constitutions to assist in traditional Chinese medicine treatment and acupuncture physiotherapy. The application frequency in hospitals is relatively low, at 10%. However, it has been gradually carried out in departments such as the Department of Psychology and the Department of Rehabilitation. For example, in the Department of Psychology, when providing psychological counseling for patients with anxiety disorders, "GuiQunLaiCi" is played to assist in emotional counseling. The application frequencies in traditional Chinese medicine physiotherapy and orthopedic clinics and physiotherapy and health care centers are 50% and 60% respectively. During orthopedic manipulation treatment or physical physiotherapy, music is used to relieve patients' pain and discomfort and improve treatment compliance.

### 2.1.2 Factors Affecting the Application Frequency

There are numerous factors affecting the application frequency. From the perspective of the nature and professional positioning of the venues, the businesses of massage parlors and traditional Chinese medicine clinics are relatively flexible, making it easier to integrate music therapy into the daily service process. However, the medical procedures in hospitals are rigorous and standardized, and the introduction of music therapy requires more considerations and demonstrations. Moreover, in some departments such as the Emergency Department, it is difficult to

apply music therapy due to the urgency of patients' conditions. From the analysis of patients' needs and acceptance, patients with chronic diseases, those in the rehabilitation period, and people who focus on health preservation are more inclined to accept music therapy, which leads to a relatively high application frequency in relevant venues. For example, most patients in traditional Chinese medicine physiotherapy and orthopedic clinics are those recovering from cervical and lumbar spine diseases or sports injuries. They expect to relieve pain and relax their bodies and minds with the help of music during the treatment process. Furthermore, the resource allocation of institutions is also crucial. Venues with professional music playback equipment, rich music track libraries, and staff trained in music therapy tend to have a higher application frequency. Some high-end massage parlors will hire music therapists to customize music programs, while small clinics may have limited resources, and music therapy is only used as a simple auxiliary means, resulting in .limited application frequency

## 2.2 Therapeutic Uses for Different Diseases

Traditional folk music has diverse therapeutic uses for various diseases in medical and health care venues in the Chongqing area. In the hospital environment, "HuJiaShiBaPai" is often used in the preoperative preparation stage. Its tragic melody " enables patients about to undergo surgery to vent their inner fears and anxieties, stabilize their emotions, and reduce surgical risks. After the operation, "ChunJiangHuaYueYe" can be played to promote patients' physical relaxation and " help wound healing. Patients in the rehabilitation period listening to "ShiMianMaiFu" will have their body potential inspired by its exciting rhythm, enhancing muscle strength and restoring confidence. In traditional Chinese medicine clinics and hospitals of traditional Chinese medicine, for patients with qi and blood deficiency and emotional disorders, the gentle rhythm of "Yun Qing" can regulate breathing, promote qi and blood circulation, and improve symptoms such as sallow complexion and listlessness. "Hua San Liu" with its lively rhythm acts on patients with weak spleen and stomach. By stimulating the auditory nerve, it can regulate gastrointestinal peristalsis, increase appetite, and improve indigestion. For patients who have been troubled by headaches and insomnia for a long time, listening to "ZiZhuDiao" in traditional Chinese medicine clinics can relieve nerve tension with its gentle melody,

regulate the function of the cerebral cortex, restore normal sleep rhythm, and relieve headache symptoms. In massage parlors and physiotherapy and health care centers, during projects such as essential oil back massage, "ZhuangZhouMengDie" allows customers to forget physical fatigue and mental stress in the soothing melody and deeply relax their muscles. "BuBuGao" is played after foot massage or whole-body relaxation massage to help customers eliminate fatigue and regain vitality. When physiotherapists perform fine operations such as joint mobilization, "LieZiYuFeng" helps patients concentrate, relax local muscles, and improve the accuracy and effectiveness of treatment. In traditional Chinese medicine physiotherapy and orthopedic clinics, during the process of orthopedic manipulation reduction, "JiaoGe" distracts patients' attention from pain, reduces muscle resistance, and facilitates doctors' operations. "GuiQunLaiCi" is played during traction treatment to make patients feel calm, reduce the irritability caused by maintaining a fixed posture for a long time, and improve the comfort of treatment. "SaiShangQun" is played in the early stage of patients' rehabilitation training to boost morale, enhance pain tolerance, and promote active participation in rehabilitation training

### 2.3 Evaluation of Feedback and Therapeutic Effects

#### 2.3.1 Customers' Subjective Perceptions of Traditional Folk Music Therapy

Customers' subjective perceptions of traditional folk music therapy exhibit a diverse range of stances. Thirty percent of customers provided extremely positive feedback. They had profound physical and mental experiences during music therapy. For instance, a customer who had experienced music-assisted massage in a massage parlor stated that when the melody of "ZhuangZhouMengDie" played, it felt as if he or she was in a serene dreamland. The sense of physical fatigue gradually dissipated along with the music, and the mind became particularly relaxed. The entire massage process was more enjoyable, and the feeling of comfort after the massage lasted longer

Fifty percent of customers considered the effect to be moderately positive. For example, patients who received music therapy in hospitals felt that although music could relieve their nervousness to some extent, its impact on the treatment process of the disease itself was not very obvious. They regarded music as a kind of

auxiliary psychological comfort, which played a certain accompanying role in the long treatment process

However, twenty percent of customers thought that there was no noticeable effect. This might be due to significant differences in personal music preferences. For example, some young customers were more inclined towards pop music and lacked resonance with traditional folk music. Alternatively, factors such as noise interference in the treatment environment and inappropriate music playback volume affected the experience of the music therapy effect. In addition, some customers had overly high expectations for music therapy, and when the actual effect did not meet their expectations, they considered it to have no noticeable effect

### 2.3.2 Case Analysis of the Actual Therapeutic Effects in Institutions

In the rehabilitation department of a hospital, there was a patient who suffered from hemiplegia caused by a cerebrovascular accident. During the rehabilitation training process, the rehabilitation team formulated a personalized music therapy plan. According to the patient's emotional state and rehabilitation stage, the stable-rhythm and simple-melody "WenWangCao" was played during the early limb function training. Guided by the music, the patient was able to concentrate more on limb movements, reducing the anxiety caused by the illness, and the cooperation degree in training was significantly improved. After several months of comprehensive rehabilitation treatment, the recovery of the patient's limb motor function was better than that of similar patients who did not receive music therapy, and the balance ability and muscle coordination were also better developed

In a traditional Chinese medicine clinic, a patient with chronic gastritis accompanied by anxiety-induced insomnia came for treatment. In addition to using traditional Chinese medicine to regulate the spleen and stomach and acupuncture to dredge the meridians, the traditional Chinese medicine doctor also arranged for the patient to listen to "Hua San Liu" and "The Purple Bamboo Tune" during the treatment period. "Hua San Liu" was played during the daytime treatment to stimulate gastrointestinal peristalsis and improve digestive function. "ZiZhuDiao" was listened to before going to bed at night to relieve anxiety and promote sleep. After one treatment course, the patient's symptoms of stomachache and bloating were

significantly alleviated, the sleep quality was greatly improved, and the anxiety was effectively relieved

Through these cases, it can be seen that in the medical and health care practices in the Chongqing area, traditional folk music therapy, when combined with other treatment methods, has a positive promoting effect on patients' physical and mental rehabilitation. However, due to the current lack of unified standards and norms, there is a certain degree of uncertainty in the effect of music therapy. Further in-depth research and exploration are needed to establish a scientific and systematic music therapy system to better serve a large number of patients

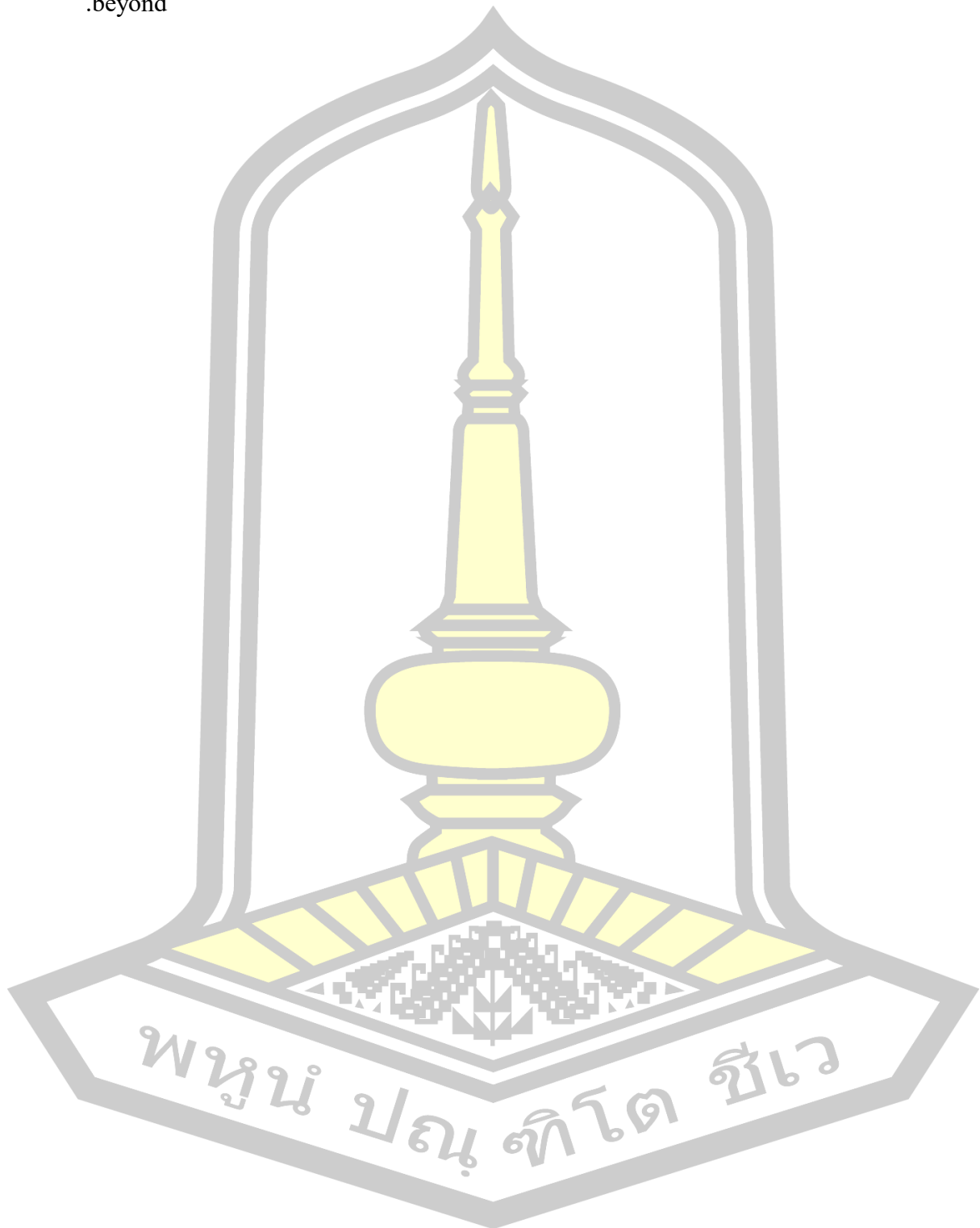
### **3. Summary of the Current State of Folk Music Therapy in Chongqing**

In Chongqing, the application of music therapy remains relatively limited, primarily confined to traditional hospitals and massage therapy establishments. These institutions have begun to explore music therapy as a complementary treatment, but its overall promotion is still in the exploratory stage. In terms of higher education, only Chongqing Medical University currently incorporates music therapy into its curriculum, indicating that the discipline is still in its early stages at the university level. Greater academic attention and expanded course offerings are needed to facilitate its broader adoption and professional development

In contrast, the presence of Chinese traditional folk music therapy in Chongqing is even more scarce, mainly found in a small number of traditional Chinese medicine clinics and massage therapy establishments. The disparity between historical traditions and modern promotional strategies has contributed to the public's limited understanding of its underlying principles and therapeutic effects. However, a field survey of ten relevant locations revealed that all patients who had undergone Chinese traditional folk music therapy reported positive treatment outcomes, suggesting a certain degree of efficacy in practical applications

Overall, Chinese traditional folk music therapy in Chongqing is still in its early stages of development and exploration. Although its application remains limited, initial clinical feedback indicates its potential to improve patient well-being. Moving forward, strengthening academic research, expanding specialized courses, enhancing public awareness, and encouraging broader implementation in medical and wellness

settings could help promote its wider adoption and effectiveness in Chongqing and .beyond

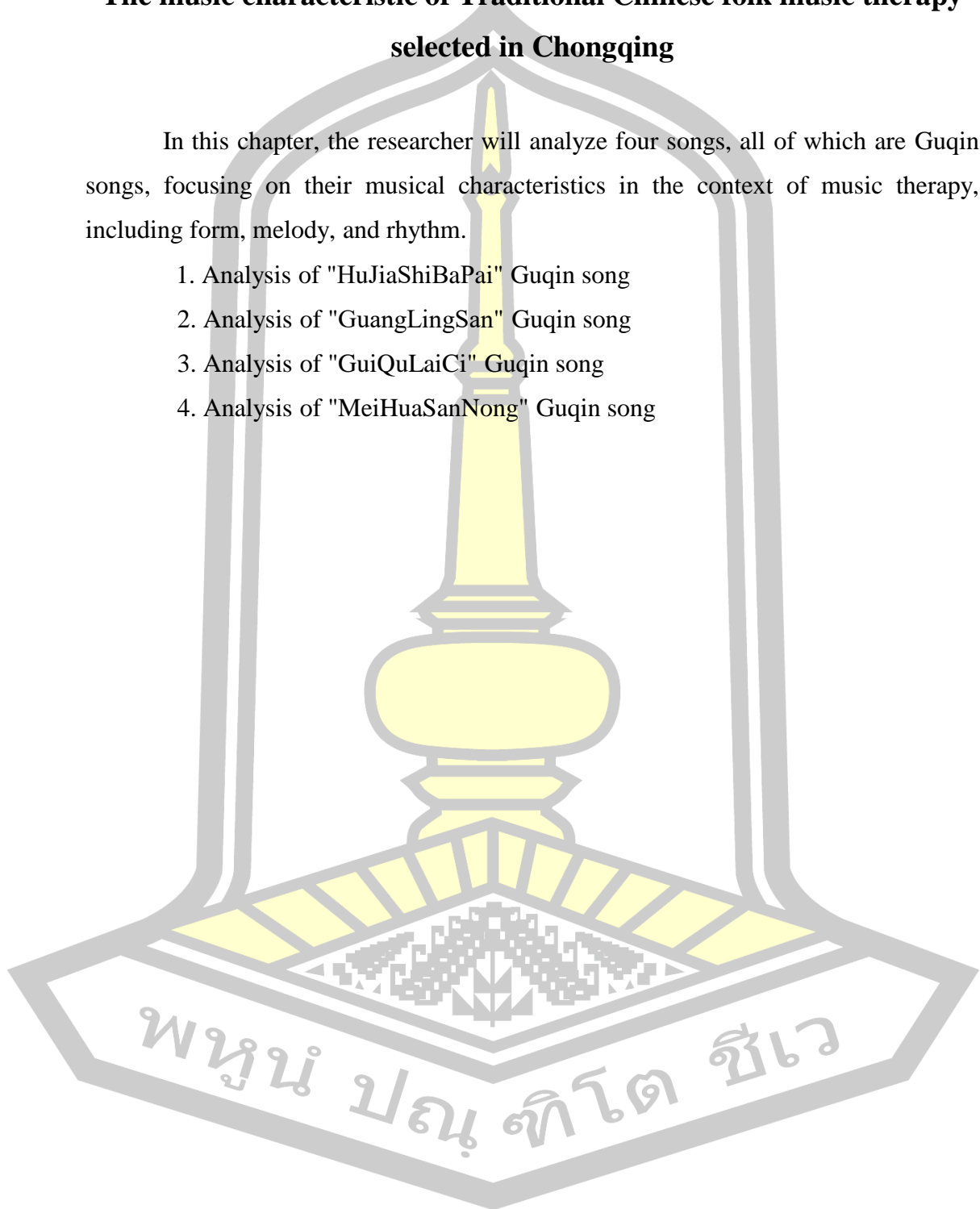


## CHAPTER V

### **The music characteristic of Traditional Chinese folk music therapy selected in Chongqing**

In this chapter, the researcher will analyze four songs, all of which are Guqin songs, focusing on their musical characteristics in the context of music therapy, including form, melody, and rhythm.

1. Analysis of "HuJiaShiBaPai" Guqin song
2. Analysis of "GuangLingSan" Guqin song
3. Analysis of "GuiQuLaiCi" Guqin song
4. Analysis of "MeiHuaSanNong" Guqin song



## 1 . Analysis of "HuJiaShiBaPai" Guqin song

### 胡 茄 十 八 拍 HuJiaShiBaPai

【一】♩ = 40

The first section of the score is marked with a tempo of ♩ = 40. It begins with a treble clef and a key signature of one flat (B-flat). The music is written in a 2/4 time signature. The first staff contains the melody, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff contains the accompaniment, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking '渐慢中强' (Ritardando, mezzo-forte) is present above the second staff. The section concludes with a double bar line.

【二】♩ = 72

The second section of the score is marked with a tempo of ♩ = 72. It begins with a treble clef and a key signature of one flat (B-flat). The music is written in a 2/4 time signature. The first staff contains the melody, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff contains the accompaniment, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The section concludes with a double bar line.

Figure 21. HuJiaShiBaPai's first page score example

Source: Hongyu Chen, 2024



View Full Music Score Scan QR Code

## 1.1 Analysis of the Musical Forms of HuJiaShiBaPai

### 1.1.1 Overall Structure

The Formal of HuJiaShiBaPai have 660 bars. It is separate into 19 sections(Use Pai instead of sections in this song), 1-18 Pai 拍(The term "pai" in HuJiaShiBaPai functions both as a marker for poetic sections and a division of musical passages) and Coda. 1<sup>st</sup> Pai Form bar 1-50, 2<sup>nd</sup> Pai Form bar 51-104, 3<sup>th</sup> Pai Form bar 105-151, 4<sup>th</sup> Pai Form bar 152-190, 5<sup>th</sup> Pai Form bar 191-220, 6<sup>th</sup> Pai Form bar 221-253, 7<sup>th</sup> Pai Form bar 254-284, 8<sup>th</sup> Pai Form bar 285-325, 9<sup>th</sup> Pai Form bar 326-373, 10<sup>th</sup> Pai Form bar 374-429, 11<sup>th</sup> Pai Form bar 430-444, 12<sup>th</sup> Pai Form bar 445-484, 13<sup>th</sup> Pai Form bar 485-506, 14<sup>th</sup> Pai Form bar 507-553, 15<sup>th</sup> Pai Form bar 554-588, 16<sup>th</sup> Pai Form bar 589-610, 17<sup>th</sup> Pai Form bar 611-636, 18<sup>th</sup> Pai Form bar 637-654, Coda Pai Form bar 655-660.(View Full Music Score Scan QR Code)

The structural framework of this song can be understood through a comparison with the Western Variation Form, which follows the progression of Theme → Variation 1 → Variation 2 → ... → Coda. In this piece, the core theme is centered around the mournful imagery of the “HuJia 胡笳” (nomadic reed flute), serving as a central motive that recurs throughout the 19 sections. However, this motive undergoes continuous transformation through variations in pitch, rhythmic density, and performance techniques such as harmonics and ZouShouYin (sliding techniques), thereby creating an emotional progression. Each “Pai” can be regarded as a variation, employing techniques such as modal shifts, and tempo contrasts (alternating between free meter and structured rhythm) to portray Cai Wenji’s evolving emotional states, from the sorrow of exile to the longing for her homeland. The final section likely returns to a simplified form of the thematic motive, achieving a structural and emotional closure akin to the coda in Western variation form.

### 1.1.2 Sectional Structure: The Implicit Principle of Ternary Form

The sectional division of HuJiaShiBaPai implicitly reflects the ternary form (ABA’) found in Western music, where the initial thematic statement is followed by contrast and eventual thematic return. The first parts (Pai 1-6) functions as the A section, presenting the theme with a sorrowful tone through free-meter passages (SanBan) and low-register YinNao techniques, establishing the emotional atmosphere of exile and chaos. The middle parts (Pai 7-12) introduces contrast and

tension, as the rhythm becomes increasingly structured and the melodic lines grow more intricate, possibly symbolizing nostalgia for the homeland or the inner conflict of life in foreign lands. The final parts (Pai 13-18 and Coda) marks the return and transformation of the theme, restating the core motive but incorporating modifications such as high-register harmonics or intensified GunFu techniques, portraying the complex emotions preceding Cai Wenji's return to Han China. The coda gradually settles into tranquility, forming an emotional and structural closure.

### 1.1.3 Motivic Development: The Principle of Thematic Integration

The thematic development of HuJiaShiBaPai demonstrates a principle akin to the Western technique of motivic development, as seen in Beethoven's use of a central motive permeating an entire composition. A core melodic interval, possibly a fourth or fifth (e.g., "Yu-Shang"), may serve as an expressive lamentation motive, appearing throughout the piece in various transformations such as repetition, inversion, and expansion.

For instance, the opening of the first Pai features scattered notes, while the ninth Pai intensifies the motive through densely packed ZouShouYin passages, illustrating the compression and expansion of the musical idea. (See Figure 22.23)



Figure 22. HuJiaShiBaPai's 1<sup>st</sup> Pai score example

Source: Hongyu Chen, 2024



Figure 23. HuJiaShiBaPai's 9<sup>th</sup> Pai score example

Source: Hongyu Chen, 2024

## 1.2 Analyze of the MusicMelodyof HuJiaShiBaPai

"HuJiaShiBaPai" employs the <sup>b</sup>B Gong pentatonic scale within the Chinese national pentatonic system, with C, D, F, G, <sup>b</sup>B as its core tones. (See Figure 24) Its

melodic design is centered on a "tragic narrative" aesthetic, constructing one of the most profound "diasporic epic" melodic logics in Chinese music history through the genetic continuity of core motifs, dramatic modal shifts, and a linear narrative of timbral rhetoric.



Figure 24.  $\flat$ B Gong pentatonic scale of Chinese national five-tone scales

Source: Hongyu Chen, 2024

The melody of *HuJiaShiBaPai* is structured around the  $\flat$ B Gong system, employing frequent alternations between pentatonic modes to construct a narrative tension that reflects the cultural rupture between the Hu and Han peoples. The piece is built upon a three-note motif (Shang-Gong-Yu, C- $\flat$ B-G) as its genetic foundation, utilizing repetition, inversion, and wide intervallic leaps (See Figure 25) to simulate a dialogue between the mournful cries of the HuJia and the elegies of the Han people. The modal colors shift dramatically across sections: the  $\flat$ B Gong mode symbolizes fleeting moments of cultural stability, while the sense of drift in the C Shang mode, the turbulence of the D Jue mode, and the desolation of the G Yu mode collectively mirror the fractured identity of the exile. The melodic contour oscillates between *sanban* (*rubato*) and structured rhythms—its sparse, low-register phrases whisper like the winds of the northern frontier, while dense clusters of rolling and sweeping notes erupt in suppressed anguish. In terms of timbre, the *an yin* (pressed notes) and *hua yin* (gliding notes) of the *guqin* render a humanized sobbing effect, while its harmonics remain icy and distant, crystallizing into an eternal nostalgia of displacement. The piece ultimately concludes with a suspended Gong tone, leaving the epic tale of Hu and Han unresolved.



Figure 25. HuJiaShiBaPai's 5<sup>th</sup> Pai score example

Source: Hongyu Chen, 2024

The leaps across different melodic registers also carry implicit symbolism. Oppression in the lower register: In the 12<sup>th</sup> Pai, the melody sinks into the lower register, descending stepwise like a plunge into an abyss, conveying the overwhelming weight of fate. (See Figure 26)



Figure 26. HuJiaShiBaPai's 12<sup>th</sup> Pai score example

Source: Hongyu Chen, 2024

Struggle in the high register: The fifteenth pai suddenly leaps into the upper range, where harmonics articulate an inverted motive, symbolizing a fragile glimmer of hope amidst despair. (See Figure 27)



Figure 27. HuJiaShiBaPai's 15<sup>th</sup> Pai score example

Source: Hongyu Chen, 2024

Coda sections adopts a typical resolution in the pentatonic scale. By utilizing the Guqin's distinctive harmonic melodies that oscillate between the Jue and

Zhi tones, the piece ultimately concludes this epic narrative with a perfect fourth interval. (See Figure 28)

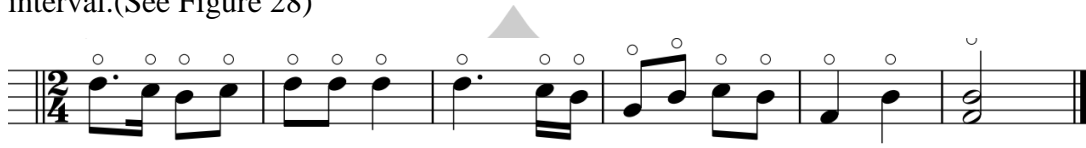


Figure 28. HuJiaShiBaPai's Coda score example

Source: Hongyu Chen, 2024

### 1.3 Analysis of the Music Rhythm of HuJiaShiBaPai

Rhythmic Design of HuJiaShiBaPai, the piece centers on elastic rhythm and tempo architecture, constructing a tripartite dynamic structure of “tension accumulation—release—suspension.” Free rubato passages, with sustained tones and irregular phrasing, evoke an open temporal expanse (e.g., the introductory section). Structured rhythms (2/4 meter—3/4 meter) employ dense sixteenth-note clusters to build oppressive momentum, escalating tempos (40→144→160 BPM) toward emotional climaxes. The final phase abruptly decelerates (160→60 BPM), returning to rubato with dissonant note fractures and fading harmonics to create unresolved tension. Rhythmic density contrasts pervade the work: low-density passages (single sustained tones) clash with high-density clusters (chain-like fingerings), generating kinetic polarity, while micro-level elasticity (e.g.,  $\pm 20\%$  fluctuations in glissando durations) imbues melody with breath-like vitality. Ultimately, the fusion of tempo violence and rhythmic disjunction crystallizes a rare “asymmetric rhythmic aesthetics” in Chinese instrumental music, achieving emotional balance through dynamic imbalance.

The piece centers on a “discrete narrative”, crafting a rhythm logic of “spatiotemporal rupture” rarely seen in Chinese music through dramatic tempo contrasts, breath-like elasticity of rhythm, and cultural metaphors embedded in rhythmic density.

Speed Escalation in “Exile Narrative”:

Phase 1 (Pai 1-4): Tempo 40 → 72 → 80 → 42, oscillating between nomadic free rhythm and Han-structured beats.

Phase 2 (Pai 5-15): Tempo 104 → 108 → 120 → 144, dense sixteenth-note clusters evoke galloping hooves of escape.

Phase 3 (Pai 16-Coda): Tempo 160 (sprint) → 132/120 (deceleration) → 60 (free-rhythm afterglow), forming a dramatic arc of "eruption → release → suspension".

The unresolved cadence on tempo 60 crystallizes the eternal tension of cultural displacement.

The whole piece has rich rhythmic patterns, and main rhythmic characteristics are as follows (See Figure 29)

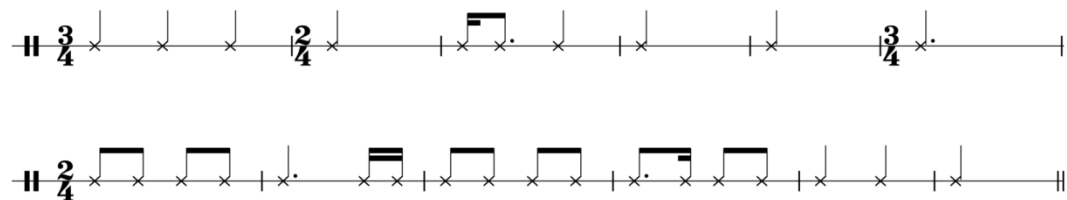


Figure 29. HuJiaShiBaPai's main rhythmic score example

Source: Hongyu Chen, 2024



## 2 .Analysis of "GuangLingSan" Guqin song

### 广陵散 GuangLingSan

开指【一】♩=39

小序【二】止息第一 ♩=58

【三】止息第二 ♩=80

【四】止息第三 ♩=88

Figure 30. GuangLingSan's first page score example

Source: Hongyu Chen, 2024



View Full Music Score Scan QR Code

### 2.1 Analysis of the Musical Forms of GuangLingSan

The Formal of GuangLingSan have 27 selsections. It is separate into 4 parts. The first Part is selsection 1, titled “Kaizhi (开指)” ;The second Part is selsections 2-4, titled “Xiaoxu (小序)” ;The third Part is selsections 5-9, titled “Daxu (大序)” ;The fourth Part is selsections 10-27, titled “Zheng Sheng (正声)” .(View Full Music Score Scan QR Code)

The overall musical form of Guangling San is structured around the C Gong system as its modal framework, constructing an epic narrative architecture through the alternating layout of Yanyue and Qingyue scales and the modal-tearing antagonism. The entire piece follows an implicit logic of Qi (Kaizhi) - Cheng (Xiaoxu, Daxu) - Zhuan (first half of Zhengsheng) - He (second half of Zhengsheng), forming a four-phase dynamic 闭环 of "accumulated tension - heterogenous conflict - violent eruption - suspended annihilation".

The first half (Kaizhi to the first half of Zhengsheng) centers on the modal fluidity of the Yanyue scale (C Gong, D Shang, E Jue, F Bianzhi, G Zhi, A Yu, B $\flat$  Run), with D Shang as the tonal nucleus. It employs the augmented fourth interval (D-F) and the exotic clash of the Run tone (B $\flat$ ) to evoke Nie Zheng’s pre-assassination repression and resistance.

The latter half (second half of Zhengsheng to the coda) shifts to the Qingyue scale (C Gong, D Shang, E Jue, F Qingjue, G Zhi, A Yu, B Biangong), reasserting the dominance of the C Gong mode. By integrating Qingjue (F) and Biangong (B), it reconstructs the "dissonant consonance" of the seven-tone scale, driving the narrative toward spiritual transcendence and eternal tragedy through the auditory rupture of the minor second interval (B-C) and the suspension of cold-timbred harmonics.

The piece completes its structural antagonism through scale-color transformation (Yanyue → Qingyue) and tonal-weight migration (D Shang → C Gong), with the "augmented fourth - minor second" intervallic violence threading through the entire work. Ultimately, within the asymmetric framework of Qi-Cheng-Zhuan-He, it achieves an epic closure transitioning from material conflict to philosophical nihilism.

## 2.2 Analyze of the Music Melody of GuangLingSan

The melody of GuanglingSan revolves around a dual-theme conflict, weaving a heroic tragedy through genetic motivic development, dramatic modal tension, and timbre-driven rhetoric. Structured within the C Gong mode system, the piece unfolds through two modal shifts, expanding its tonal framework while anchoring itself in the C Gong (C as the tonic).

Chinese National heptatonic(Seven-Tone) Scale: Sections 1-17 built on the traditional pentatonic core (C, D, E, G, A) with two auxiliary tones—F (Qingjue 清角, added fourth) and <sup>b</sup>B (Run, lowered seventh)—forming the Yanyue 燕乐 scale (C, D, E, F, G, A, <sup>b</sup>B). Sections 18-27 built on the traditional pentatonic core (C, D, E, G, A) with two auxiliary tones—F (Qingjue, added fourth) and B (Biangong 变宫, lowered seventh)—forming the Qingyue 清乐 scale (C, D, E, F, G, A, B)

### Specific Modal and Tonal Analysis:

Sections 1-17: D Shang heptatonic(Seven-Tone) mode (Yanyue scale) within the C Gong system.

Core Notes: C (Gong), D (Shang), E (Jue), F (Qingjue), G (Zhi), A (Yu), B<sup>b</sup> (Run).

Scale Type: Yanyue scale (Gong, Shang, Jue, Qingjue, Zhi, Yu, Run).

Tonal Center: D Shang.

Modal Structure: Centered on D Shang, the Yanyue scale's Qingjue (F) and Run (<sup>b</sup>B) enhance melodic exoticism and pathos. (See Figure 31)

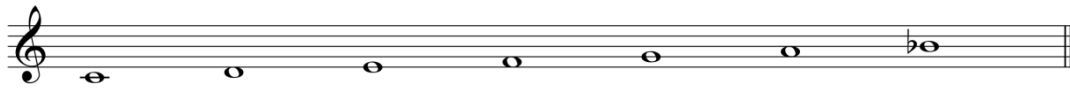


Figure 31. D Shang Yanyue scale of Chinese national seven-tone scales

Source: Hongyu Chen, 2024

Sections 18-27: Belong to the C Gong heptatonic(Seven-Tone) mode (Qingyue scale) within the C Gong system, subdivided into two phases via auxiliary tones:

Core Notes: C (Gong), D (Shang), E (Jue), F (Qingjue), G (Zhi), A (Yu), B (Biangong).

18-20: C Gong mode (Qingyue hexatonic, including B Biangong).

21-27: C Gong mode (Qingyue hexatonic, including F Qingjue).

Scale Type (Combined): C Gong Qingyue scale (Gong, Shang, Jue, Qingjue, Zhi, Yu, Biangong).

Modal Structure:

18-20: With C Gong as the tonic, B (Biangong) functions as a transitional tone to heighten tension.

21-27: F (Qingjue) acts as a coloristic tone to soften conflict and transition toward tranquility. (See Figure 32)



Figure 32. C Gong Qingyue scale of Chinese national seven-tone scales

Source: Hongyu Chen, 2024

Interval Characteristics: Stepwise descending "sighing" figures + minor-second chromatic embellishments (Shang → #GongGong), symbolizing Nie .Zheng's suppression and the shackles of fate(See Figure 33)



Figure 33. GuangLingSan's score example(1)

Source: Hongyu Chen, 2024

Consecutive leaps (Zhi-Gong / Yu-Gong) + dotted rhythms, serving as sonic emblems of blade strikes(See Figure 34)



Figure 34. GuangLingSan's score example(2)

Source: Hongyu Chen, 2024

In the 26th section “Chen Ming” of the Zheng Sheng movement, invertible counterpoint interweaves the dual themes, forming an interval-based “DNA double helix structure”(See Figure 35)



Figure 35. GuangLingSan's score example(3)

Source: Hongyu Chen, 2024

Pressed-note melodies, through the wide glissando of Nao(glissando with wide oscillation) and the abrupt impact of Zhuang(abrupt pitch strike), mimic the contortions and spasms of physical torture(See Figure 36)



Figure 36. GuangLingSan's score example(4)

Source: Hongyu Chen, 2024

Harmonic melodies, via extended techniques, generate an ethereal timbre, symbolizing spiritual transcendence (See Figure 37)

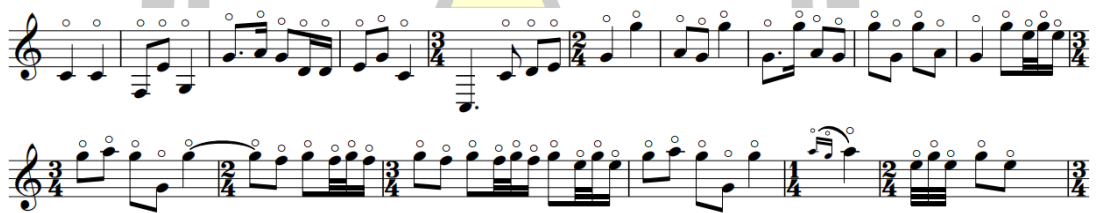


Figure 37. GuangLingSan's score example(5)

Source: Hongyu Chen, 2024

### 2.3 Analysis of the Music Rhythm GuangLingSan of Tripartite Dynamic Structure of Tempo Layout:

#### 1. Suppression and Accumulation Phase (selsections 1-9):

Kaizhi (selsection 1) speed 39: Free rubato rhythm (no fixed meter), sustained single tones resembling historical bell tolls, establishing a solemn foundation.

Xiaoxu (selsections 2-4) speed 58→80→88 → Daxu (selsections 5-9) speed 104→104→104→116→120: Tempo escalates stepwise.

#### 2. Violent Release Phase (selsections 10-24):

Zhengsheng Main Body (selsections 10-16) speed 120→108: Tempo oscillates at high intensity, with frequent dotted eighth-sixteenth and eighth-thirty-second-sixteenth note patterns, creating mechanical repetitions akin to "sword strikes".

Zhengsheng (selsection 17) speed 38: Tempo plummets by 90%, rhythmic continuity fractures (return to free rubato), prolonged tones emerge, and rhythms stabilize.

### 3. Energy Annihilation Phase (selsections 18-27):

Later Sections (selsections 18-27) speed 80→104→120→104→120: Tempo fluctuates chaotically, rhythmic density dissipates, concluding with mechanical rhythms at speed 120 and cold harmonics, forming "unresolved" perpetual tension.

#### Tempo Violence Contrasts:

selsection 16 (speed 108) → selsection 17 (speed 38): A 64% tempo drop shifts from mechanical rhythms to free rubato, evoking a "suffocation → gasp" physiological response.

selsection 24 (speed 104) → selsection 25 (speed 120): Erratic tempo leaps disrupt linear narrative logic, mirroring historical violence's unpredictability.

The whole piece has rich rhythmic patterns, and main rhythmic characteristics are as follows (See Figure 38)

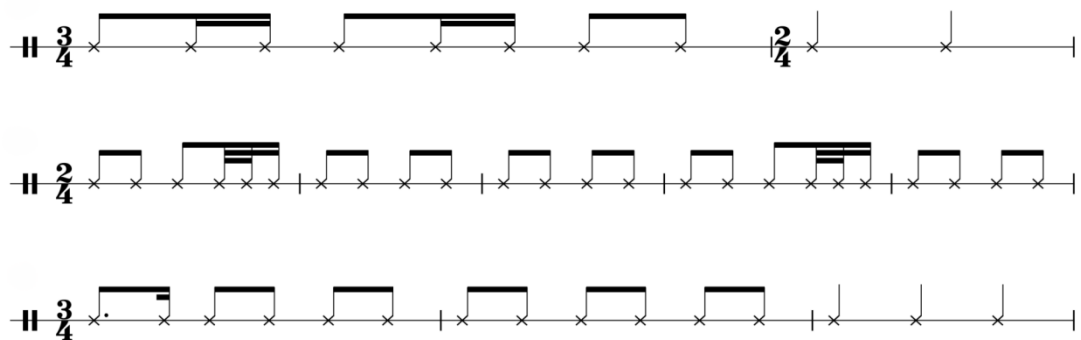


Figure 38. GuangLingSan's main rhythmic score example

Source: Hongyu Chen, 2024

### 3 .Analysis of "GuiQuLaiCi" Guqin song

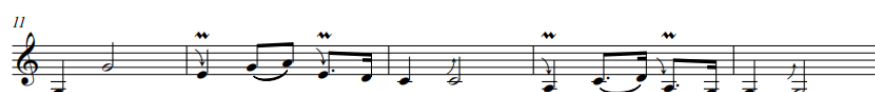
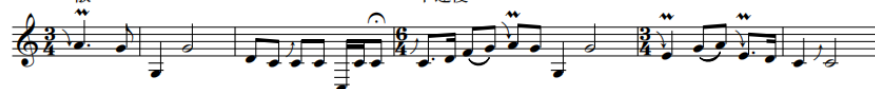
#### 归 去 来 辞

GuiQuLaiCi

##### 【一】解组思归

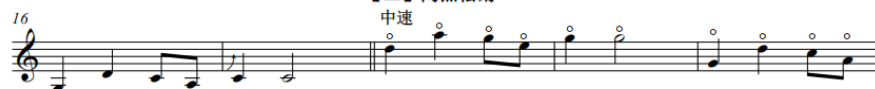
散

中速慢



##### 【二】陶然松菊

中速



##### 【三】杜门息虑

稍快

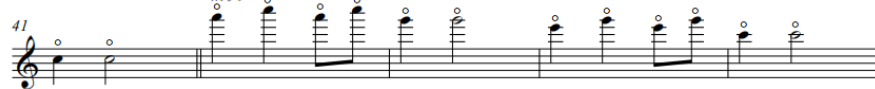


Figure 39. GuiQuLaiCi's first page score example

Source: Hongyu Chen, 2024



View Full Music Score Scan QR Code

### 3.1 Analysis of the Musical Forms of GuiQuLaiCi

The Formal of GuiQuLaiCi have 96 bars. It is separate into 6 selections. 1st selection Form bar 1-18, 2nd selection Form bar 19-42, 3th selection Form bar 43-59, 4th selection Form bar 60-71, 5th selection Form bar 72-83, 6th selection Form bar 84-96. (View Full Music Score Scan QR Code)

The overall structure integrates programmatic ternary form (ABA') with variational thinking. It can be analogized to Western formal frameworks: the skeleton of ternary form (A-B-A') + variation principle (motivic development) + symphonic poem (literary imagery-driven).

Sectional Functional Division:

:Section A (Exposition)selection Thematic statement, establishing the — 1 .reclusive tonal foundation The main structural examples are as follows (See Figure 40)



Figure 40. GuiQuLaiCi's Section A score example

Source: Hongyu Chen, 2024

:Section B (Development)selection Contrast and variation, — 5-2 .unfolding multidimensional emotional states of reclusive life The main structural examples are as follows (See Figure 41)



Figure 41. GuiQuLaiCi's SectionB score example

Source: Hongyu Chen, 2024

:Section A' (Recapitulation + Coda) section Thematic sublimation, — 6  
 .returning to a transcendent imagery (See Figure 42)



Figure 42. GuiQuLaiCi's SectionA' score example

Source: Hongyu Chen, 2024

### 3.2 Analyze of the MusicMelodyof GuiQuLaiCi

"GuiQuLaiCi" employs the C Gong hexatonic(Six-Tone)Qingjue scale within the Chinese national pentatonic system, with C, D, E,G, B with an auxiliary tones—F (Qingjue 清角, added fourth) as its core tones.(See Figure 24) The melodic Analysis of GuiQuLaiCi, centers on the "reclusive" imagery of Tao Yuanming's poetry, constructing the distinct "serene and transcendent" aesthetic of Chinese literati music .through core motivic continuity, modal color shifts, and timbral rhetoric (See Figure 43)

:Modal System

Mode: Traditional Chinese pentatonic C Gong mode (C as Gong), with core notes C (Gong), D (Shang), E (Jue), G (Zhi), A (Yu) establishing the tranquil thematic .foundation

.Auxiliary Tone: F (Qingjue) is introduced to enhance naturalistic imagery

:Scale Composition

.Core Notes: C (Gong), D (Shang), E (Jue), G (Zhi), A (Yu)

.Auxiliary Tone: F (Qingjue)

.(pentatonic + Qingjue) Scale Type: C Gong system hexatonic Qingyue scale



Figure 43. C Gong Qingyue scale of Chinese national six-tone scales

Source: Hongyu Chen, 2024

Throughout the song the melody incorporates , extensive glissandi, vibrato, open-string tones, and sustained tones to reflect Tao Yuanming's emotional shifts. The opening section features lyrical melodies blending fluid glissando and subtle vibrato, expressing Tao's resolve upon resigning from office and his longing for pastoral simplicity and harmony with nature(See Figure 44)



Figure 44. GuiQuLaiCi's score example(1)

Source: Hongyu Chen, 2024

The coda's melody integrates sustained tones, concluding with harmonics to create a "harmoniously ethereal aura", symbolizing the transcendent realm .of "detachment from worldly concerns(See Figure 45)



Figure 45. GuiQuLaiCi's score example(2)

Source: Hongyu Chen, 2024

### 3.3 Analysis of the MusicRhythmGu of iQuLaiCi

The rhythmic design of Gui Qu Lai Ci centers on the "natural breath" logic of traditional Chinese literati music, constructing the imagery narrative of "reclusion-transcendence" through elastic tempo layout and poetic gradations in rhythmic density

#### Narrative Layout of Elastic Tempo

:(Section 1 (Jie Zu Si Gui - Resigning and Returning

Opening measure "free rhythm": No fixed meter, sustained single tones (e.g., "Gong tone C) evoke the initial uncertainty of "shedding officialdom

From the fourth measure onward, "moderately slow" )≈60 BPM): Introduces dotted eighth-sixteenth note patterns, resembling the recitation of "Gui Qu .Lai Xi", with rhythms stabilizing like steady footsteps

:(Section 2 (Tao Ran Song Ju - Joyful Pines and Chrysanthemums

Stable tempo )≈72 BPM): Eighth notes interspersed among quarter and half notes, paired with sparse rhythmic density, symbolize the leisure of pastoral life

:(Section 3 (Du Men Xi Lü - Closing Doors to Still Thoughts

Slightly faster" )≈88 BPM): Tempo increases slightly while retaining " rhythmic patterns; enhanced fluidity with added vibrato and glissandi reflects the .inner shift from contemplation to clarity

:(Section 4 (Dun Shi Huai Qing - Withdrawing with Lingering Sentiments

Return to moderate tempo )≈72 BPM): Tempo slightly decreases while .maintaining rhythmic patterns, embodying emotional sedimentation post-reclusion

:(Section 5 (Shun Shi Le Qu - Embracing Seasonal Joys

Unchanged moderate tempo: Repetitive rhythmic motifs, such as vibrato-decorated Jue tone E followed by eighth-sixteenth and sixteenth-eighth note patterns, "echo the philosophy of "harmonizing with nature's timing

:(Section 6 (Xiao Yao Wu Wai - Detached Beyond Worldly Concerns

Free rhythm": Rubato returns, rhythms liberated yet orderly, culminating in "fully emancipated "breathing" to crystallize the ultimate imagery of transcendence

Through elastic tempos and density-driven negative space, the piece sonically translates Tao Yuanming's "Gui Qu Lai Xi" into a literati soundscape

Elastic Tempo: The cycle of "free → moderate → slightly fast → moderate "free" mirrors the spiritual journey of "engagement → reclusion → transcendence

Density Dynamics: Low-density sections(section 1, 2, 3, 4)as "stillness" and medium/high-density sections(section 5, 6)as "motion"—with Section 6 ultimately reverting to low density—forge a Taiji-inspired rhythmic aesthetics: "stillness harbors "motion; motion returns to stillness

The whole piece has rich rhythmic patterns, and main rhythmic characteristics are as follows (See Figure 46)

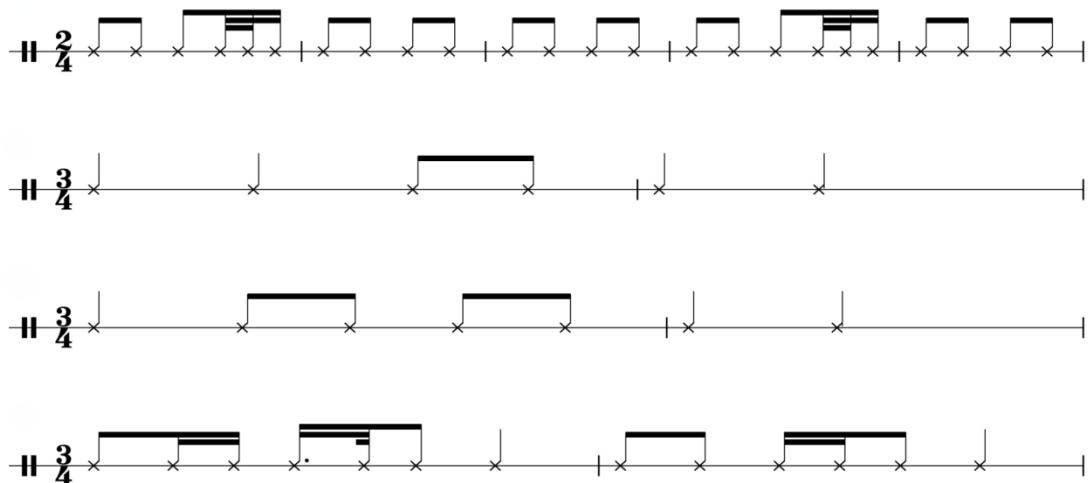


Figure 46. GuiQuLaiCi's main rhythmic score example

Source: Hongyu Chen, 2024

## 4 .Analysis of "MeiHuaSanNong" Guqin song

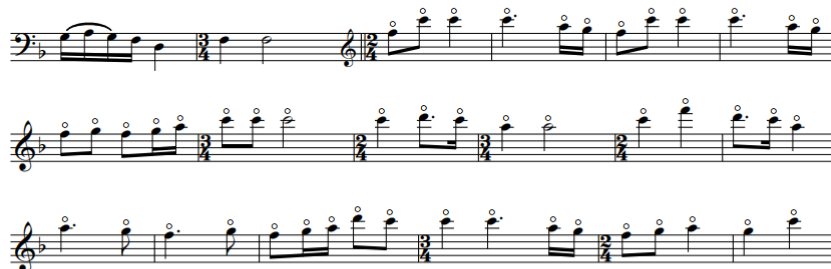
## 梅花三弄

MeiHuaSanNong

【一】♩ = 50



【二】♩ = 76



【三】♩ = 96



【四】♩ = 96



Figure 47. MeiHuaSanNong's first page score example

Source: Hongyu Chen, 2024



View Full Music Score Scan QR Code

#### 4.1 Analysis of the Musical Forms of MeiHuaSanNong

The Formal of MeiHuaSanNong have 273 bars. It is separate into 11 selections, 1-10 selection and Coda. 1<sup>st</sup> selection Form bar 1-26, 2<sup>nd</sup> selection Form bar 27-46, 3<sup>th</sup> selection Form bar 47-58, 4<sup>th</sup> selection Form bar 59-78, 5<sup>th</sup> selection Form bar 79-124, 6<sup>th</sup> selection Form bar 125-144, 7<sup>th</sup> selection Form bar 145-190, 8<sup>th</sup> selection Form bar 191-212, 9<sup>th</sup> selection Form bar 213-249, 10<sup>th</sup> selection Form bar 250-264, Coda selection Form bar 265-273. (View Full Music Score Scan QR Code)

The overall structure is a variational-rondo composite form, which can be analogized to Western formal frameworks: variation form (theme with three variations) + rondo form (refrain cycles and episodic contrasts) + tripartite symphonic poem (introduction-development-coda).

Sectional Functional Correspondence:

Introduction (Section 1): Atmospheric prelude;

“First Nong” (Sections 2-4): Theme’s initial presentation;

Episode I (Section 5): Contrasting development;

“Second Nong” (Sections 6-7): First variation of the theme;

Episode II (Section 8): Escalating conflict;

“Third Nong” (Sections 9-10): Second variation of the theme and climax;

Coda: Thematic sublimation and dissipation.

#### 4.2 Analyze of the MusicMelodyof MeiHuaSanNong

Mei Hua San Nong employs the traditional Chinese pentatonic mode—specifically the C Zhi pentatonic mode—with core notes F (Gong), G (Shang), A (Jue), C (Zhi), D (Yu). Centered on the imagery of the "noble character of plum blossoms", the melody exemplifies the "spirit-through-sound expression" in Chinese literati music through cyclic sublimation of core motives, modal color contrasts evoking austerity, and a timbre-based impressionistic narrative (See Figure 48)

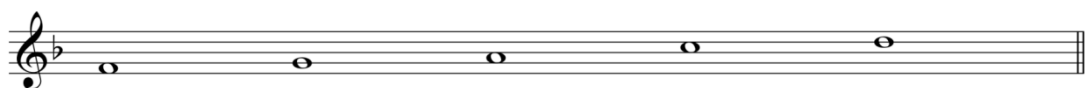


Figure 48. F Gong pentatonic scale of Chinese national five-tone scales

Source: Hongyu Chen, 2024

The entire piece's interval characteristics combine pentatonic stepwise motion (Gong-Shang-Jue-Zhi-Yu) + perfect fourth leaps (Zhi-Gong), symbolizing the plum blossom's "purity without turbidity, steadfastness without submission(See Figure 49)



Figure 49. MeiHuaSanNong's score example(1)

Source: Hongyu Chen, 2024

Minor-second oscillations (Yu-Zhi) + perfect octaves simulate the violent sonic imagery of raging wind and snow, exemplified in the fifth section "Feng Xue Jiao Jia" (Blizzard), where the low-register gunfu technique articulates sextuplets evoking ice-blade scraping. (See Figure 50)



Figure 50. MeiHuaSanNong's score example(2)

Source: Hongyu Chen, 2024

The pressed-note melodies employ repeated single notes with yin and nao (vibrato and oscillation techniques), evoking the subtle undulation of plum fragrance, while wide-interval leaps mimic the interplay of scent and moonlight(See Figure 51)



Figure 51. MeiHuaSanNong's score example(3)

Source: Hongyu Chen, 2024

### 4.3 Analysis of the MusicRhythm of MeiHuaSanNong

The rhythmic design of Mei Hua San Nong centers on stepwise speed escalation and extremes in rhythmic density, constructing a musical narrative of the plum blossom's triple virtues—"clarity (qing清), solitude (you幽), and fortitude (ao傲)"—through dynamic shifts in speed and density

#### Dynamic Structure of Speed and Rhythmic Density

##### :Germination Phase (Selsections 1-3) .1

Selsection 1 (speed 50): Free rubato rhythm, sustained single tones evoke the tranquility of budding plum branches

Selsection 2 (speed 76) → Selsection 3 (speed 96): Stepwise speed escalation introduces structured eighth- and sixteenth-note patterns (e.g., the "First Nong" theme), gradually increasing rhythmic density to symbolize accumulating vitality

##### :Blossoming Phase (Selsections 4-9) .2

Selsections 4-6 (speed 96→104→112): Continuous speed ascent and heightened rhythmic density; sixteenth-note clusters (e.g., the "Second Nong" section) depict dynamic resistance amid snowstorms

Dramatic Climax (Selsections 7-9):Selsection 7 (speed 112): 32nd-note 11-tuplets disrupt metric regularity, simulating the sudden tension of ice cracking

Selsections 8-9 (speed 116): 32nd-note 12-tuplets, executed via gunfu techniques, generate metallic-scraping soundscapes, embodying the plum's defiant fortitude

##### :Return Phase (Selsection 10-Coda) .3

Selsection 10 (speed 76): Speed plummets, reverting to eighth-note patterns; cold-timbred harmonics conclude the piece, mirroring the plum's solitary grace post-storm

#### :Density Contrasts .4

Low Density )“Stillness”(: Selsection 1 (speed 50) and Coda (speed 76) use sparse single tones to craft “clarity” (qing), akin to ink-wash painting’s “flying white” (feibai)

Medium Density )“Motion”(: Selsections 2-6 (speed 76-112) alternate eighth and sixteenth notes, mimicking the sway of plum branches in wind

High Density )“Ferocity”(: Selsections 7-9 (speed 112-116) deploy irregular tuplets (11/32, 12/32) to forge mechanical soundstreams, epitomizing “fortitude” (ao)

#### Musical Logic of Rhythmic Design

Stepwise Speed Escalation: The arc from speed 50→116→76 forms a stillness→ferocity→stillness” life cycle, mirroring the plum’s natural journey: budding—“defiance—serenity

#### :Dramatic Function of Irregular Tuplets

tuplets (Selsection 7): Disrupt 4/4 metric symmetry ( $11/32 \approx 0.343$  beats), -11 .creating aural imbalance to symbolize nature’s unpredictable violence

tuplets (Selsections 8-9): Near-triplet subdivisions ( $12/32 = 0.375$  beats) are -12 .intensified by gunfu techniques, evoking ice-blade slashes

Taiji-inspired Rhythmic Aesthetics: The cycle of low density (stillness) → medium/high density (motion) → low density (stillness) embodies the literati philosophy: ”stillness harbors motion; motion returns to stillness“

The whole piece has rich rhythmic patterns, and main rhythmic characteristics are as follows (See Figure 52)

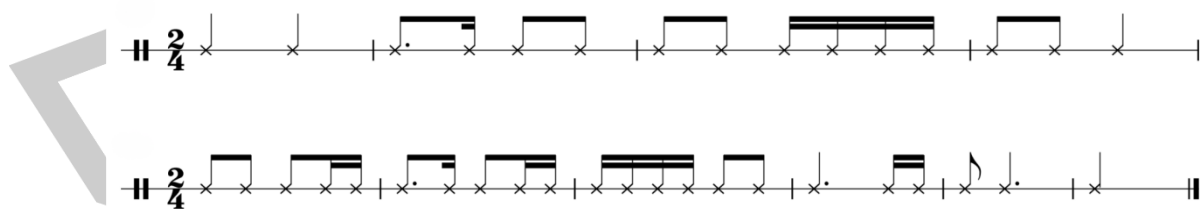


Figure 52. MeiHuaSanNong's main rhythmic score example

Source: Hongyu Chen, 2024

## CHAPTER VI

### **The guidelines how to use Traditional Chinese folk music therapy in Chongqing, China**

In this chapter, the researcher will describe analytically the issues regarding The guidelines how to use Traditional Chinese folk music therapy in Chongqing, China. From the researcher's fieldwork and participant observation, it has revealed the concept for seeking the guidelines in 3 main issues as follows:

1. The Guidelines for Experimental approach Music therapy to support medical procedures
2. Integrating traditional Chinese music therapy to Contexts for new alternative music therapy to improve quality of life
3. A model for the application and integration of GUQIN traditional folk music to support medical competency

#### **1. The Guidelines for Experimental approach Music therapy to support medical procedures**

Music therapy in China has a rich history and is growing in recognition and acceptance. While challenges remain, the future of music therapy in China looks promising, with opportunities for innovation, research, and expansion of services. Music is a universal phenomenon that permeates our everyday experience. Most people recognize the innate nature of music and its role in our lives, but the concept of integrating music experiences with therapy can be elusive. As a music therapist, The researcher must constantly evaluate the mechanisms by which music steers therapeutic change. Fortunately, music therapy is a research-based field with several books, peer-reviewed journals and articles, and a large cohort of scientists dedicated to studying and teaching its practice. The researcher currently conduct music therapy research at Chongqing Hospital also clinics, so I can safely say that music therapy is

not just about playing music for patients - there is a large scientific foundation for the methods and techniques music therapists employ.

The following content is based on information obtained from an interview with the key informant, Professor Yao, (Professor Yao, 2024.07.21). who is an expert in using music therapy to treat patients in Chongqing, China. The guidelines for an experimental approach to music therapy to support medical procedures founded that:

**Therapeutic phenomena : Experiment on Chinese Traditional Folk Music Therapy**

Music is one of the few activities that involve using the whole brain. It is intrinsic to all cultures and can have surprising benefits not only for learning language, improving memory, and focusing attention, but also for physical coordination and development. It is also effective therapy for pain, reducing blood pressure, medicine for the heart, stroke, Alzheimer, autism, speeds poststroke recovery, chronic headaches, and migraine remedy. Music boosts immunity, enhances intelligence, learning and intelligence quotient. Music improves concentration, athletic performance, body movement and coordination, productivity, fatigue fighter, mood and decreases depression. Relaxing music induces sleep, reduces stress, and aids relaxation. Listening to music helps control negative aspects of our personalities such as worry, bias, and anger (Dr. Guo, 2024.07.22).

**Experiment on Chinese Traditional Folk Music Therapy**

With the accelerating development of an aging society, mental health issues among the elderly are becoming increasingly prominent. Negative emotions such as depression and anxiety have significantly impacted their quality of life. As a non-pharmacological intervention, Chinese traditional folk music therapy has deep cultural roots and unique therapeutic value. This experiment aims to scientifically validate the effectiveness of traditional music therapy in alleviating negative emotions in the elderly, providing a low-cost and easy-to-implement health intervention for community elder care services.

From the field study, the researcher was able to conclude issues regarding a comprehensive outline for folk music therapy in Chongqing, China as a followed; The Methodology; Participants: Recruit patients from hospitals and clinics in Chongqing, China, with various medical conditions (e.g., anxiety, depression, chronic pain). Especially, Guqin Instrument: Use a traditional Guqin instrument, ensuring its sound quality and playability. That's Music Therapy Sessions: Conduct 30-60 minute music therapy sessions, 2-3 times a week, for 6-12 weeks.

Therapeutic Phenomena: Investigate the therapeutic phenomena of Guqin music, including:

Emotional responses (relaxation, calmness)

Emotional regulation is a crucial skill for navigating life's challenges. It involves managing and responding to emotional experiences in a healthy way, allowing individuals to remain balanced even in stressful situations. For many, emotional regulation can be difficult, particularly during times of heightened stress or when dealing with underlying mental health issues. One effective tool for enhancing emotional regulation is music therapy, a therapeutic approach that uses music to address emotional, cognitive, and social needs. How Music Therapy Enhances Emotional Regulation

Music therapy involves the use of music by a trained therapist to achieve therapeutic goals. These goals might include reducing anxiety, improving mood, or helping an individual process emotions. Music therapy can take many forms, including listening to music, creating music, moving to music, or discussing music's impact on thoughts and feelings.

### **Guqin : Music Therapy as an Emotional Outlet**

Music provides a safe and creative outlet for expressing emotions. For individuals who struggle with verbalizing their feelings, music can serve as an alternative form of expression. Playing an instrument, writing a song, or simply

listening to a particular piece of music can help individuals process and release emotions that might otherwise be difficult to express. This release can reduce emotional tension and provide a sense of relief, contributing to better emotional regulation. How Music Therapy Enhances Emotional Regulation. Music therapy involves the use of music by a trained therapist to achieve therapeutic goals. These goals might include reducing anxiety, improving mood, or helping an individual process emotions. Music therapy can take many forms, including listening to music, creating music, moving to music, or discussing music's impact on thoughts and feelings.

#### **Music as an Emotional Outlet**

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#### **Physiological responses (heart rate, blood pressure)**

Music therapy is a safe, effective, and cost-effective non-pharmacological intervention of the complementary medicine. The intervention timing of preoperative, or both in preoperative and intraoperative, as well as music type of binaural beats, may have better effects on clinical indicators. Furthermore, aside from providing practical clinical treatment value, it also enhances medical humanistic care. More high-quality studies are needed in the future to further validate and optimize the use of music therapy, and to explore its use in combination with other non-pharmacological interventions.

### **Cognitive responses (attention, memory)**

From the interview Key informant found that the highlight the potential benefits of Guqin Traditional music therapy as a complementary treatment option for individuals with AD and the importance of continued investigation in this field. More research is needed to fully understand the effects of music therapy, to determine the optimal intervention strategy, and to assess the long-term effects of music therapy on cognitive functions.

By interviewing experts from the field, the researchers were able to draw conclusions about the situation and phenomena of music therapy in Chongqing. They found that: One of the most difficult things to understand for a music therapy outsider is that just because may find certain music activities therapeutic, the experience may not fit the definition of “therapy.” A musician playing Guqin on the hospital floor may be incredibly soothing for those in earshot. However, this musician (usually referred to as a music practitioner) lacks the type of formal education and training that a music therapist has. A music therapist must have a deep understanding of how to perform and manipulate music for therapeutic benefit, but simultaneously be a competent therapist. Being a therapist means providing a unidirectional service (therapist helping the patient and not the other way around) wherein an expertise is required to deliver intervention to promote health. Music therapists are skilled in the art of therapeutic conversation, and the most qualified and well-informed clinicians when it comes to using music during therapy. This doesn't mean other health professionals can't or shouldn't use music in their practice. However, there are distinct music therapy interventions, just like there are techniques unique to physical therapy and psychotherapy. (Xiaomei Jiang, 2024. 07. 27). Therefore, it is necessary to study the principles of using guqin music for music therapy and integrate the use of traditional folk songs for therapy appropriately, namely: Validate the effectiveness of music therapy: Assess the impact of traditional music therapy on alleviating depression and anxiety in elderly individuals through a controlled experiment. Also, Explore the role

of cultural identity: Analyze the correlation between the acceptance of traditional music and its therapeutic effects among elderly residents in Chongqing. Moreover, Establish a standardized intervention protocol: Develop a structured music therapy procedure suitable for community implementation. (Xiaomei Jiang, 2024. 07. 27)

## **2. Integrating traditional Chinese music therapy to Contexts for new alternative music therapy to improve quality of life.**

### **2.1 The Concepts of Music Integration for support medical procedures**

In today's era of rapid advancements in modern medicine and increasingly diversified treatment methods, music—as both a unique art form and a therapeutic tool—is gradually being incorporated into medical procedures to regulate emotions, alleviate pain, and reduce physiological stress responses. Traditional Chinese music therapy, with its long history, is based on the concepts of yin and yang, the five elements, and the harmonization of qi, blood, and meridians. It advocates “nourishing health through music,” asserting that musical melodies, rhythms, and modes can influence the body's internal physiological functions. With the development of technology and the deepening of evidence-based research, integrating music into medical procedures has emerged as a promising alternative treatment method, demonstrating unique advantages in various clinical settings.

First, during the pre-diagnostic phase, music integration can serve as a psychological tool to help patients alleviate negative emotions such as tension and anxiety. When faced with procedures like surgery or examinations, patients often experience psychological stress that can affect physiological indicators such as heart rate, blood pressure, and breathing. By playing carefully selected traditional Chinese music during waiting or preparation periods, a calm and soothing atmosphere is created, while also stimulating the release of neurotransmitters like dopamine and serotonin. This helps improve mood and reduces the fear associated with the upcoming treatment process. Studies have shown that music interventions can significantly lessen anxiety, enhance overall treatment satisfaction and comfort, and lay a strong psychological foundation for subsequent procedures.

Second, during the actual treatment process, music integration also plays an important supportive role. In many emergency and operating room settings, the introduction of music therapy not only helps reduce patients' anxiety before and after anesthesia but also provides sedative, analgesic, and stabilizing effects on vital signs during surgery. Traditional Chinese music therapy often involves selecting pieces that correspond to specific meridians and organ functions. For example, for patients with insufficient heart-blood or nervous tension, soft, slow, and melodious tunes can help balance the spirit and regulate qi and blood; whereas for those experiencing liver qi stagnation or emotional depression, more vigorous and uplifting music may be employed to ease emotions and relieve stress. This personalized music intervention strategy not only humanizes the medical process but also significantly improves treatment outcomes and accelerates patient recovery.

Moreover, with the continuous integration of digital technology and artificial intelligence in healthcare, music integration techniques have become increasingly precise and intelligent. Through big data analysis and smart matching systems, it is now possible to automatically select the most appropriate type of music and playback plan based on factors such as the patient's condition, constitution, emotional state, and cultural background. This personalized intervention enhances both the scientific rigor and the effectiveness of music therapy while providing clinical staff with a simple and practical auxiliary treatment method. This development promotes the deep integration of traditional Chinese music therapy with modern medical technology.

Furthermore, the application of music integration in relieving postoperative pain and improving rehabilitation has also attracted growing attention. Postoperative patients often face issues such as pain, anxiety, and reduced sleep quality. The timely introduction of music therapy can relax the nervous system to reduce pain perception, promote blood circulation, accelerate tissue repair, and improve rehabilitation efficiency. For patients undergoing long-term recovery, regular music interventions can help maintain a positive psychological state and bolster recovery motivation, thereby shortening hospital stays and reducing medical costs.

In summary, as a novel auxiliary treatment modality, music integration—characterized by its non-invasive nature, low cost, and absence of side effects—holds broad prospects in medical procedures. By combining the rich theoretical foundations

of traditional Chinese music therapy with the precision of modern medical technology, music integration not only plays a regulatory role before, during, and after treatment but also offers patients a new, culturally enriched therapeutic experience. Looking ahead, with the continuous deepening of clinical practice and ongoing technological innovation, music integration is poised to become a key method for enhancing the quality of healthcare and improving patients' quality of life, playing an increasingly significant role in clinical treatment.

## 2.2 Music Integration for support Clinical Practice

Against the backdrop of continuous advances in modern medicine and increasingly diverse treatment philosophies, the growing emphasis on holistic health in clinical practice has led to music therapy—recognized for its non-invasive, low-risk, and highly effective nature—gradually gaining prominence as an adjunct treatment. Music integration not only infuses traditional Chinese music therapy with modern scientific validation and technological approaches, but it also offers a new, humanistically driven complementary option for clinical care, playing a crucial role in improving patient mood, promoting recovery, and enhancing quality of life.

### 2.2.1 Psychological Regulation in Clinical Practice

In clinical settings, music integration is primarily manifested through its ability to modulate patients' psychological states. Many patients experience negative emotions such as anxiety and depression during diagnostic evaluations, surgical procedures, or long-term rehabilitation, often triggered by pain or the fear of the unknown. These negative emotions can directly influence physiological parameters like heart rate and blood pressure, and may also reduce treatment compliance and overall efficacy. By incorporating carefully designed music interventions—often blending traditional Chinese Five Elements theory with modern musical principles—at pre-treatment, during treatment, and post-treatment stages, clinicians can effectively stabilize patient emotions and alleviate mental stress. Professional music therapists, after assessing each patient's condition and individual differences, develop personalized music plans that utilize gentle, soothing melodies, appropriate rhythms, and expressive tones. This approach stimulates brain regions involved in emotional regulation and promotes the release of neurotransmitters such as dopamine and serotonin, thereby providing calming, uplifting, and confidence-boosting effects.

### **2.2.2 Enhancing Rehabilitation through Music Integration**

The application of music integration in clinical rehabilitation is increasingly demonstrating its unique advantages. For patients with neurological disorders, post-stroke recovery, or chronic pain, traditional rehabilitation methods often demand long-term commitment with limited outcomes. Combining music therapy with physical therapy, speech therapy, and other modalities can not only enhance motor coordination and memory but also stimulate neural plasticity and promote the reconstruction of neural pathways. For instance, rhythmic musical accompaniment during gait training, hand exercises, or speech practice helps patients synchronize their movements and verbal outputs, making the rehabilitation process smoother. Additionally, the rhythm and melody of music provide psychological encouragement and emotional support, reducing the monotony of treatment and increasing patients' engagement and persistence in their rehabilitation programs.

### **2.2.3 Personalization and Precision with Intelligent Technologies**

Modern clinical practice is increasingly harnessing intelligent technologies to achieve personalized and precise music integration. With the aid of data monitoring devices, healthcare teams can obtain real-time physiological parameters—such as heart rate, blood pressure, and respiratory rate—to assess a patient's current state and emotional fluctuations. Building on this data, smart matching systems allow professionals to rapidly adjust the type, volume, rhythm, and duration of the music played, ensuring that the intervention aligns optimally with the patient's immediate needs. This data-driven and AI-powered approach to personalized music therapy not only enhances the scientific rigor and effectiveness of the intervention but also makes music integration more accessible and widely applicable in clinical settings.

### **2.2.4 Efficacy in Pain Management and Perioperative Care**

Music integration has also shown significant efficacy in pain management and in the adjustment of conditions before and after surgery. Research indicates that appropriate music interventions can lower patients' perception of pain, boost pain tolerance, and even reduce dependence on analgesics in certain cases. Particularly in the pre- and postoperative phases, playing specific soothing music helps patients achieve a relaxed state, thereby reducing surgical risks and postoperative discomfort. Moreover, music therapy is being employed in various clinical scenarios such as

cancer treatment and chronic disease management, where it indirectly improves overall treatment outcomes and quality of life by enhancing patients' psychological states.

Supported by clinical practice, the model of music integration not only inherits the traditional Chinese music therapy philosophy of “nourishing health through music” but also, with the support of modern scientific techniques, realizes multiple functions including emotional regulation, rehabilitation promotion, and pain management. Looking ahead, as further evidence-based research deepens and clinical experience accumulates, music integration is poised to become an indispensable adjunct in improving treatment quality and optimizing medical processes. This advancement will provide patients with more comprehensive and humanized healthcare services, significantly enhancing overall health and quality of life.

### 2.3 Music Integration for Traditional Chinese Massage business establishment

Traditional Chinese massage, as an essential component of traditional Chinese health preservation, has undergone thousands of years of transmission and development, with its core philosophy centered on harmonizing qi and blood, unblocking meridians, and balancing yin and yang to achieve both the treatment and prevention of disease and the enhancement of overall health. In modern society, as people's demands for physical and mental well-being increase and their understanding of natural therapies deepens, traditional Chinese massage has gradually become commercialized and professionalized, and in this process, music integration, as an emerging complementary approach, has brought a brand-new therapeutic experience and market competitive edge to traditional Chinese massage services.

The application of music integration in Chinese massage can significantly imp performed on the Guqin, guzheng, erhu, or xiao—can create a serene and harmonious atmosphere, and the rhythm, melody, and mode of the music are closely related to the five elements and yin-yang principles of Chinese medicine, subtly activating the body's self-regulating mechanisms. Through the influence of music, clients' tension is alleviated during the massage, while blood circulation and the flow of qi and blood are promoted, thereby enhancing the massage's overall effectiveness. Many massage institutions have begun incorporating music integration into their service processes by selecting different styles of music before, during, and after the massage and by

precisely controlling volume and rhythm so that clients remain relaxed and content throughout the entire session. Moreover, the use of music integration in Chinese massage services also enhances overall service quality and client experience; modern consumers increasingly value the experiential aspect of services, and a massage is not only a means of physical relaxation but also a form of mental healing. By introducing music into traditional Chinese massage, practitioners can not only distract clients and reduce their perception of pain but also evoke emotional resonance, allowing clients to experience the influence of traditional culture and a sense of spiritual fulfillment while enjoying their massage. By matching various musical styles with different massage techniques, therapists can customize personalized music therapy sessions based on a client's constitution, emotional state, and personal preferences, ensuring that each client enjoys a unique experience; this client-centered service model not only boosts repeat business and positive word-of-mouth but also helps massage institutions stand out in a highly competitive market.

In addition, music integration in Chinese massage services holds significant educational and communicative value; as a vital carrier of traditional culture, Chinese massage embodies rich philosophical ideas and health preservation wisdom, and music serves as one of the key media for transmitting this cultural legacy. Playing carefully selected Chinese music in massage venues enables clients to subconsciously absorb traditional health preservation concepts while relaxing, thereby enhancing their sense of identification with and pride in Chinese culture. Many massage centers even incorporate cultural explanations or live performances into their services, allowing clients to gain a deeper understanding of the theoretical foundations and practical methods of Chinese massage, which not only elevates the quality of service but also attracts more clients interested in traditional culture, thus forming a unique brand culture and market advantage. From a commercial perspective, music integration offers a new breakthrough for the business model of traditional Chinese massage services; as living standards improve and health consciousness spreads, consumer demand for health services has become increasingly diversified and personalized. If traditional Chinese massage can combine the intangible asset of music with its tangible massage techniques, it can not only expand its service offerings but also

create greater added value. Massage institutions can adopt the concept of music integration to design massage programs with different themes and styles, such as "Calm and Nourish," "Harmonizing the Five Elements," or "Rhythmic Muscle Relief," ensuring that each program embodies unique cultural connotations and therapeutic experiences. Furthermore, music integration provides abundant creative material for the promotion and marketing of massage services; on social media and online platforms, videos featuring Chinese medicine culture-rich music and massage are more likely to resonate with consumers, generating effective brand communication and market reputation. Additionally, technological advancements have provided strong support for the application of music integration in Chinese massage; the continuous development of smart speakers, environmental monitoring systems, and data analysis technologies has made the control of music in the massage environment more intelligent and precise. Massage institutions can utilize these modern devices to monitor clients' physiological and psychological states in real time and automatically adjust the music's rhythm and volume based on feedback, ensuring that the musical intervention consistently aligns with the massage treatment for optimal results. With the aid of these technological advances, the integration of traditional Chinese massage with music not only enhances therapeutic outcomes but also provides clients with a more scientific and personalized health management service. (Xiaomei Jiang, 2024, 07. 27).

In summary, music integration in traditional Chinese massage services not only offers a brand-new auxiliary tool and experiential model for massage therapy but also opens up new avenues for the preservation and development of Chinese culture; from improving clients' emotional states and enhancing therapeutic effects to elevating service quality and brand image, the multifaceted benefits of music integration in Chinese massage render it an indispensable component of the modern health service market, and as consumer demands for personalization and cultural depth continue to grow alongside the further proliferation of intelligent technologies, the application of music integration in Chinese massage services is poised to enjoy

even broader prospects, ultimately delivering a higher quality, more comprehensive health service experience to a wide range of clients.

#### 2.4 Music Integration for Traditional Artists Chinese music therapy

Traditional artists, as important inheritors of China's long-standing musical culture, are not only well-versed in the performance of various traditional instruments and classical music theories but also deeply understand the philosophical ideas and health-preserving wisdom embodied within them. As the trend of integrating modern medicine with traditional culture continues to strengthen, the organic combination of the unique artistic advantages of traditional artists with Chinese music therapy has become an important direction for enhancing quality of life and improving health conditions.

This integration not only provides patients with a richer and more personalized musical healing experience but also contributes to the modern inheritance and innovative development of traditional culture. Traditional artists play a crucial role in Chinese music therapy by precisely controlling traditional musical elements and conveying emotions; Chinese traditional music, based on the pentatonic scale, encapsulates unique principles of traditional Chinese medicine such as the five elements, yin and yang, and the circulation of qi and blood. Through their superb performance skills, traditional artists are able to transform these theoretical connotations into vivid musical expressions, making music not merely an auditory pleasure but also a medium that can guide the body's innate self-healing power. In clinical music therapy, professional music therapists often select different styles of music for intervention based on the specific conditions of patients, and in this process traditional artists can, through improvisation or customized performances, adjust the appropriate pieces in real time, rendering the healing process more targeted and interactive; for example, in regulating emotions and alleviating anxiety, traditional artists can create a calm and serene atmosphere through gentle instrumental sounds and skillful string performances, thereby activating the latent peaceful energy within patients to achieve both mental soothing and physiological regulation. Furthermore, the integration of traditional artists with music therapy has created unique avenues for

group healing and social interaction; in many community rehabilitation centers and elderly care institutions, musical group activities have become an important means of promoting social interaction and alleviating feelings of loneliness. (Xiaomei Jiang, 2024. 07. 27).

By organizing live concerts, interactive performances, and cultural lectures, traditional artists not only transmit the beauty of traditional music to a wide audience but also leverage the resonant effects of music to build emotional bonds among groups. Such collective activities, carried by traditional music, not only improve participants' emotional states but also, to some extent, enhance their social skills and self-identity, allowing patients or the elderly to release inner pressure and foster mutual understanding and support, thereby creating a warm and harmonious social atmosphere that provides a solid foundation for overall health and quality of life improvements. Moreover, the deep integration of traditional artists with Chinese music therapy helps to construct an interdisciplinary and cross-cultural treatment model; modern healthcare increasingly emphasizes multidisciplinary collaboration and holistic health management, and the cultural art inherited by traditional artists possesses a unique charm that transcends time and borders. Against this backdrop, collaboration with fields such as medicine, psychology, and even information technology can continuously expand the application boundaries of traditional music therapy—for instance, by utilizing modern recording, digital processing, and virtual reality technologies, traditional artists can transform live performances into more interactive multimedia experiences, enabling music therapy to achieve excellent results in telemedicine and home rehabilitation scenarios. In addition, such cross-border cooperation can promote the systematization and standardization of traditional music therapy theories, providing more scientific evidence and practical experience for future clinical applications and further enhancing the replicability and popularity of the therapy.

In the process of involving traditional artists in music therapy, attention must also be paid to issues of professional training and role positioning; although both traditional artists and professional music therapists possess profound musical literacy,

there exist differences in training objectives and clinical applications. To achieve more efficient integration, it is necessary to establish professional coordination mechanisms and training systems that allow traditional artists to maintain the freedom and flexibility of artistic expression while gaining an in-depth understanding of the scientific principles and clinical practice requirements of music therapy. Regular professional seminars, interdisciplinary courses, and clinical practice training can help traditional artists transition into versatile music therapy practitioners who combine artistic expressiveness with a medical knowledge background, thereby not only enhancing the overall quality of music therapy but also infusing modern medical vitality into traditional culture for mutual complementarity and a win-win situation. Additionally, traditional artists play an irreplaceable role in promoting the socialization and industrialization of Chinese music therapy; in today's fast-paced urban life, an increasing number of people are beginning to focus on both physical and mental health as well as spiritual well-being, and the unique charm of traditional music perfectly aligns with this trend. By combining traditional artists with music therapy to form an industrial chain centered on culture, art, and health, market vitality and public engagement can be effectively stimulated—for example, in major health management centers, rehabilitation institutions, and high-end wellness clubs, regular traditional music therapy salons, cultural exchange meetings, or live performances can be held to enable more people to understand and experience the unique role of traditional music in regulating emotions and promoting recovery. This not only offers consumers a novel health experience but also builds a broad platform for communication and cooperation among traditional artists and professionals in the field of music therapy, driving continuous innovation and development in the industry.

Finally, the integration of traditional artists with Chinese music therapy also requires policy support and broad attention from all sectors of society; governments, academia, and social organizations should work together to promote this new therapeutic model by organizing academic forums, establishing special funds, and enacting supportive policies that encourage cross-disciplinary collaboration between

traditional artists and medical experts, further enriching the connotations and forms of music therapy. At the same time, the media and the public should also enhance their awareness of the value of integrating traditional culture with health therapies to jointly create a social atmosphere that respects tradition and embraces innovation. Only in this way can the integration of traditional artists with Chinese music therapy truly achieve a leap from theory to practice and from the local to the overall, providing a continuous impetus for improving national health levels and enhancing quality of life. In summary, the integrated application of traditional artists in Chinese music therapy not only offers new ideas and methods for clinical treatment and rehabilitation but also provides a broad platform for the inheritance and innovation of traditional culture; by fully leveraging the unique artistic charm and profound cultural heritage of traditional artists and combining it with modern medical technologies and theories, it is possible to enrich the forms of expression and intervention in music therapy while enhancing overall therapeutic outcomes and patient experiences. Looking ahead, with the deepening of interdisciplinary collaboration and continuous innovation in technological means, the integration of traditional artists with Chinese music therapy is bound to enjoy even broader development prospects, contributing greater strength to the promotion of public health and the advancement of social harmony.

### **Summary**

The process of music therapy; Music therapy is an evidence-based complementary therapy that is used in medical, rehabilitation, and special needs education settings. Music therapy is conducted in a very structured manner. It essentially involves preparing, planning, and strategizing, conducting, evaluating, and documenting sessions with clients. Working with a client usually begins before the first session. In particular, the treatment planning process is very detailed and requires collaboration between the patient, doctors, nurses, relatives and musicians. The researcher can summarize the process of seeking a guideline for applying music therapy using the Guqin instrument to treat patients in Chongqing City as described below.

The first step is to collect the necessary background information by reviewing any written records or referrals that may be available. Thereafter, in the first session, the music therapist usually conducts an assessment to determine the client's strengths and therapeutic needs. In a music therapy assessment, information on how the client makes, responds to, and relates to music is collected and analyzed, and then related to other aspects of the client's life. Based on the assessment findings, the music therapist formulates goals, sometimes with input from the client, the client's family, other professionals, or an interdisciplinary team of clinicians. Music therapist makes a treatment plan outlining possible strategies and music experiences that might be helpful in meeting the client's needs. In institutional settings, a meeting is usually held to coordinate treatment efforts and to formulate a program plan. As a result, the client is placed in individual, family, or group sessions, and the treatment phase of music therapy begins. After working with the client for a sufficient time, the music therapist conducts periodic evaluations to determine whether the methods of treatment are effective and whether the client is making any progress in reaching the prescribed goals, when necessary, adjustments are made in the goals or methods. Finally, when the time comes for ending therapy, the music therapist prepares the client for leaving and helps to bring closure to the process.

### **3. A model for the application and integration of traditional Chinese folk music to support medical competency for effective treatment**

The music creation model in this study was born from interviews with healthcare business operators, Doctors, nurses through field observation and participation in patient care of the researcher. As a result, the following important answers were found: In particular, the answer from Key informants made me realize that traditional Chinese music can relax or reduce abnormal symptoms such as physical disorders, pain. If it's mental, it's a worry. Emotions in various socializations. There is evidence with many studies that music has the effect of causing a positive reaction to those who use it. In addition, traditional Chinese music has an effect on brain development. Body, Mind Emotions: In addition to relaxing and expressing

emotions, it can also heal the mind and body. The magic of music therapy is to reduce pain. In the case of surgical patients, listening to music will reduce pain. Use less painkillers, make the blood flow better. Increasing the volume gradually will make the blood vessels dilate, and the blood and wind will walk easily.

In addition, fast-paced music makes the breathing rate For premature babies, music therapy can reduce the number of days in the incubator and increase body weight. Music also helps slow down aging. Creates growth hormones Studies have shown that musicians aged 45-65 have better memory and auditory perception than those who do not play. Music fights depression, reduces stress, anxiety, and appetite in patients, and stimulates the brain by listening to music also improves the brain's long-term memory. From the importance described above. Especially, fast-paced music makes the breathing rate For premature babies, music therapy can reduce the number of days in the incubator and increase body weight. Music also helps slow down aging. Creates growth hormones Studies have shown that musicians aged 45-65 have better memory and auditory perception than those who do not play. Music fights depression, reduces stress, anxiety, and appetite in patients, and stimulates the brain by listening to music also improves the brain's long-term memory. From the importance described above. So the researcher have synthesized the key points from the research. This model in this research is called (Xiaomei Jiang. 2024. 07. 27).

The Guidelines for the Application and Integration of the Use of Guqin Folk Music therapy to Heal Patients which under the conceptual framework "The complete human condition physically, mentally, intellectually, and socially is connected in a balanced whole.

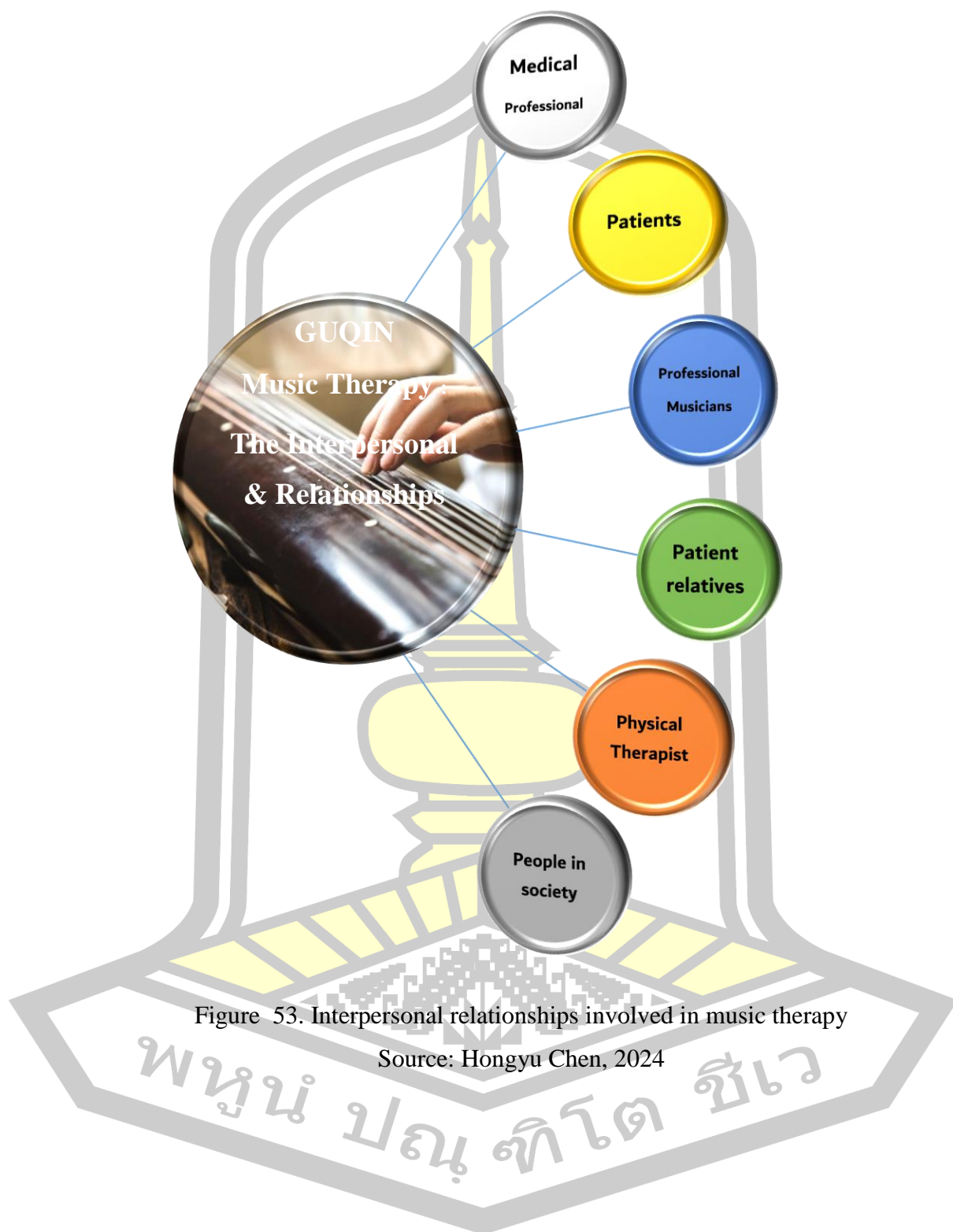


Figure 53. Interpersonal relationships involved in music therapy

Source: Hongyu Chen, 2024

The table above reflects the role and duty relationship of all people related to the choice of nephrotherapy. as follows;

**Medical Professional** ; The relationship between doctors and patients arises due to the contact between doctors in providing examination and treatment to patients. Through the process of communication, which creates the patient's perception, attitude, and interaction with the doctor's treatment, Informative Interpretative Deliberative) and The Roter and Hall Model (Paternalism Consumerism Mutuality Default), the relationship that the doctor chooses depends on the context or situation at that time.

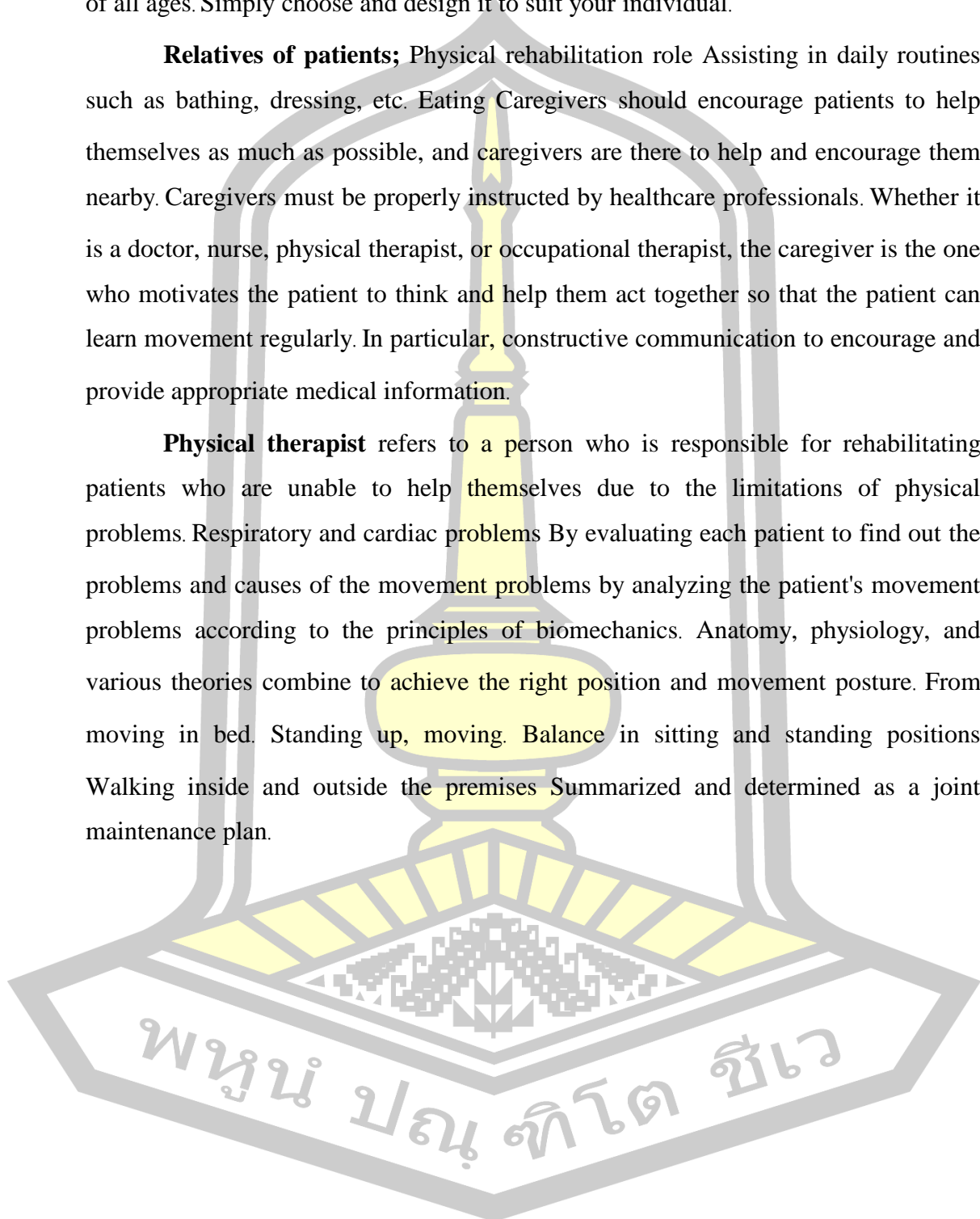
**Patients;** The purpose of using music is to divert attention from pain to pleasure and enjoyment. The level of noise and loudness will influence, causing physical and mental relaxation, which will reduce anxiety and fear, and can also block the cycle of pain perception. Music also increases motivation to want to move, which is good in patients who need early ambulation to prevent complications due to pain. In order to use music to reduce pain, it is necessary to use it in conjunction with the relaxation technique, especially to help the patient feel relaxed. Be happier and more comfortable. Express yourself well to the healer. Having a good relationship with the treatment team is a positive adjustment of emotional and behavioral conditions, resulting in more successful treatment.

**Music therapist;** is a person who uses musical activities such as singing, playing musical instruments, and other forms of music to heal others. Composing or listening to music as a therapeutic medium to help restore and improve the quality of life or enhance various skills of service recipients such as physical, mental, cognitive skills, The music therapist builds a therapeutic relationship with the client. Build trust Set therapy goals with the client and lead the client towards the set therapy goal. Music therapy is different from treating general diseases because music therapy does not help cure a serious disease like when we go to the doctor and receive medication, but music therapy helps to improve the skills that are missing or improve the quality of life. You don't have to be sick to come to therapy, and music is linked to culture. It

is deeply rooted in every human being. Therefore, it is a medium that can reach people of all ages. Simply choose and design it to suit your individual.

**Relatives of patients;** Physical rehabilitation role Assisting in daily routines such as bathing, dressing, etc. Eating Caregivers should encourage patients to help themselves as much as possible, and caregivers are there to help and encourage them nearby. Caregivers must be properly instructed by healthcare professionals. Whether it is a doctor, nurse, physical therapist, or occupational therapist, the caregiver is the one who motivates the patient to think and help them act together so that the patient can learn movement regularly. In particular, constructive communication to encourage and provide appropriate medical information.

**Physical therapist** refers to a person who is responsible for rehabilitating patients who are unable to help themselves due to the limitations of physical problems. Respiratory and cardiac problems By evaluating each patient to find out the problems and causes of the movement problems by analyzing the patient's movement problems according to the principles of biomechanics. Anatomy, physiology, and various theories combine to achieve the right position and movement posture. From moving in bed. Standing up, moving. Balance in sitting and standing positions Walking inside and outside the premises Summarized and determined as a joint maintenance plan.



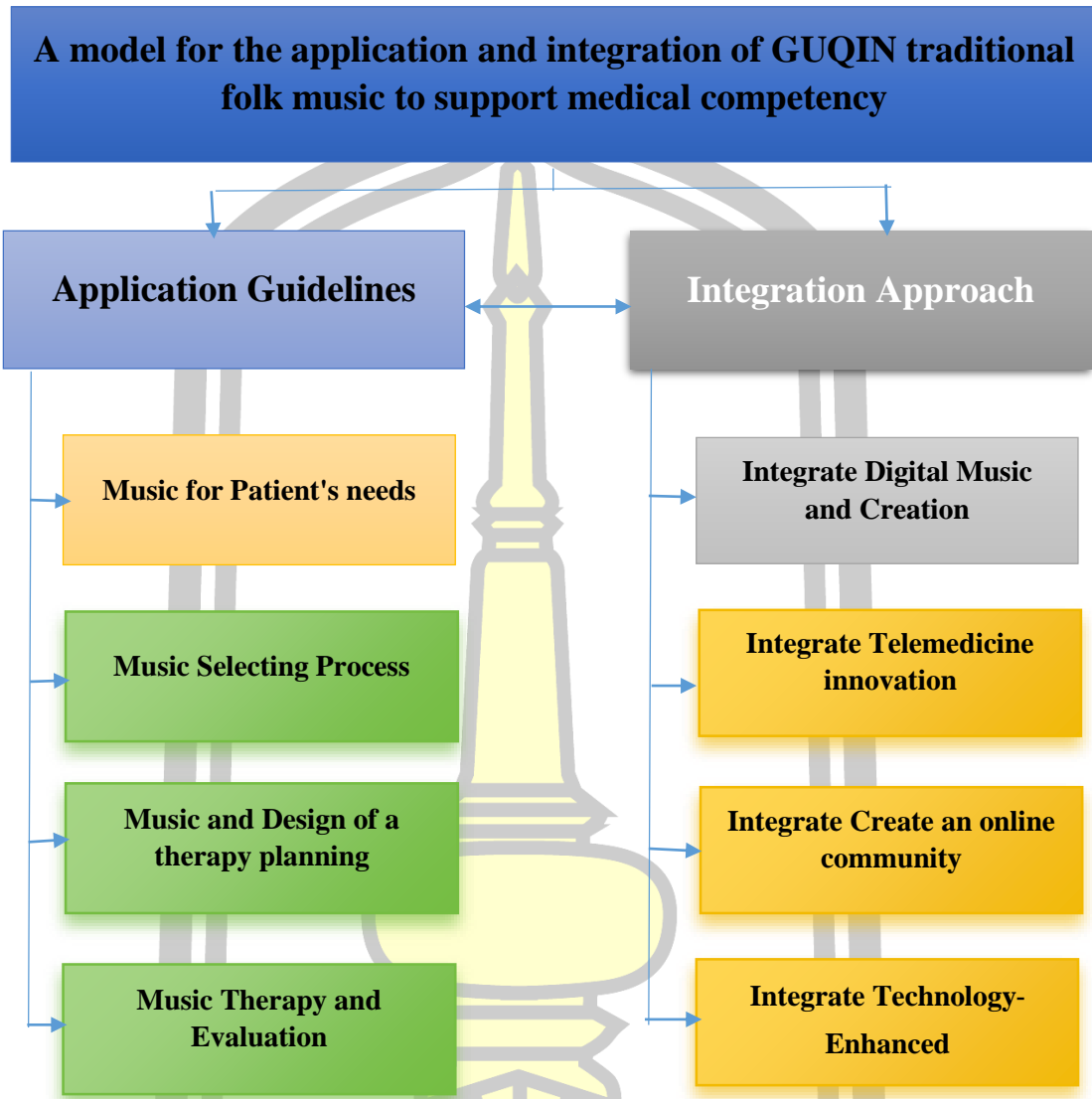


Figure 54. A model for the application and integration of GUQIN traditional folk music to support medical competency

Source: Hongyu Chen, 2024

พหุ ประถมศึกษา

## The Guidelines for the Application and Integration of the Use of Guqin Folk Music therapy to Heal Patients

### **Application Guidelines:**

1. Assess the patient's needs and abilities to determine an appropriate treatment plan.
2. Selection of Folk Music: Select traditional folk music with therapeutic properties.
3. Design of a therapy plan: Design a therapy plan using folk music to achieve the therapeutic goals.
4. Evaluation of the outcome: Evaluate the results of the therapy and adjust the therapy plan as necessary.

### **Guidelines for the application of Guqin music in the digital era**

1. Digital Music Creation: Digitally create Guqin music for use in therapy.
2. Teletherapy: Use technology for remote therapy with Guqin music.
3. Building an online community: Create an online community to share and learn about Guqin music and therapy.
4. Outcome Evaluation: Evaluate the results of Guqin music therapy in the digital age.

### **Challenges and Opportunities for Further Growth of Guqin Music Therapy.**

From the expert interviews, the researcher can draw the following synthetic conclusions: If we consider the issues related to the management of music therapy in Chongqing, China. It will help you understand the management and industry of music therapy, especially innovation and the digital age. However, music therapy when it is adjusted to match the times. Despite the many advantages of digital empowerment, a number of challenges must be addressed to ensure the long-term profitability and sustainability of the music therapy industry from Guqin instruments. First, It was

necessary to overcome the technological disparity. Some patients and their relatives do not have access to high-speed internet or devices suitable for treatment. To reduce this gap. Platforms must consider low-cost solutions or partnerships with governments or non-profit organizations that promote digital literacy in underserved regions. Secondly, the quality and accuracy of the genre of music. Traditional folk songs that are suitable for therapeutic treatment to be suitable for the digital age need to be carefully managed. There is a risk that commercial platforms may prioritize profitability over the value of music therapy and treatment, as well as the treatment mechanism. It is necessary to be aware that the mechanism and development of the digital system are controlled and supervised by a team of doctors, artists, musicians, Qualified physiotherapist ,(Professor Yao Fan. 2024 July 21).

### **Technology-Enhanced to Guqin Traditional Instruments and Accessories for Therapy**

As the times change with the times, The digitization of the original Guqin is not limited to content and musical performances. It also extends to the instrument itself. Traditional Guqin music creations with technology may open up new business opportunities: Digital Guqin Instruments: The digitally enhanced creation of Guqin tools can accommodate both traditionalists and technology enthusiasts. These tools can include features such as a built-in tuner, sensors to track finger positions, and even a connection to a mobile app for interactive learning. Offering these digital Guqin models can appeal to a wide range of markets, including music schools, greenhouses, and individual learners who want a high-tech experience. Guqin Learning Accessories: Another profitable way is to develop learning aids such as digital metronomes. Customization apps and practice tools that integrate with smartphones or computers. These products can be sold alongside traditional Guqin instruments and provide added value to customers who need them.

### **Integration Approach**

1. Integration with the Health Professions:
2. Integration of music therapy with other health professions, such as psychotherapy, physical therapy, or social therapy.
3. Integration with the community: Integrating music therapy with the community, such as organizing music therapy activities in the community or creating music therapy groups in the community.
4. Integration with culture: Integrating music therapy with culture, such as using folk music to build understanding and respect for culture.

The application and integration of traditional folk music to patient music therapy can help patients receive effective and natural therapy and can help patients have a better quality of life.

#### **Integrative improvisational Guqin Traditional music therapy**

From interviews with experts in music therapy and integration, it is known that: Integrated Improvised Music Therapy is one of the specific music therapy techniques that has been proven to be effective for the treatment of different conditions of each patient. Depression in particular is an integrated improvised music therapy, especially the selection of songs. Use advanced skills to perform improvisation in a manner consistent and appropriate to the patient's place of residence. Symptoms of each level of the patient, etc. As a result, integrated improvised music therapy is a model created from a variety of theoretical backgrounds, based on expert interviews, suggesting that it was originally rooted in psychoanalytic concepts about the meaning of ancient Guqin music in therapy. so In the doctor's treatment situation. Nurses and therapists Guqin musicians should be aware of and integrate knowledge from studying the patient's symptoms. The emotional state before choosing the song and integrating the use of instrumental techniques to be suitable for the council of the people.

Based on field studies and preliminary observations. In conclusion, integrated improvisation therapy is one of the most important processes for therapy. However, management should be carried out in parallel with the development of integrated psychotherapy, which focuses on the needs of the patient. Relatives of patients in hospitalization situations that may or may not be in the hospital or clinic, etc. Instead of closely following strict theoretical or practical guidelines and rules, it is common to update our models according to definitions and better explain flexible clinical thinking and related practices. A unique and important element of the original repertoire of the Guqin Instrument for Integrated Improvisation Therapy is that the music therapist has determined the style and direction of the musical performance (sudden performance without preparation, or it can be said that the musician has the ingenuity to solve the immediate problem of the music smoothly and turn the situation around perfectly). Combining singing or using other types of musical instruments to enhance the atmosphere of the performance, such as the Chinese flute, guzheng, seochin, etc. (Xiaomei Jiang, 2024.07.27).

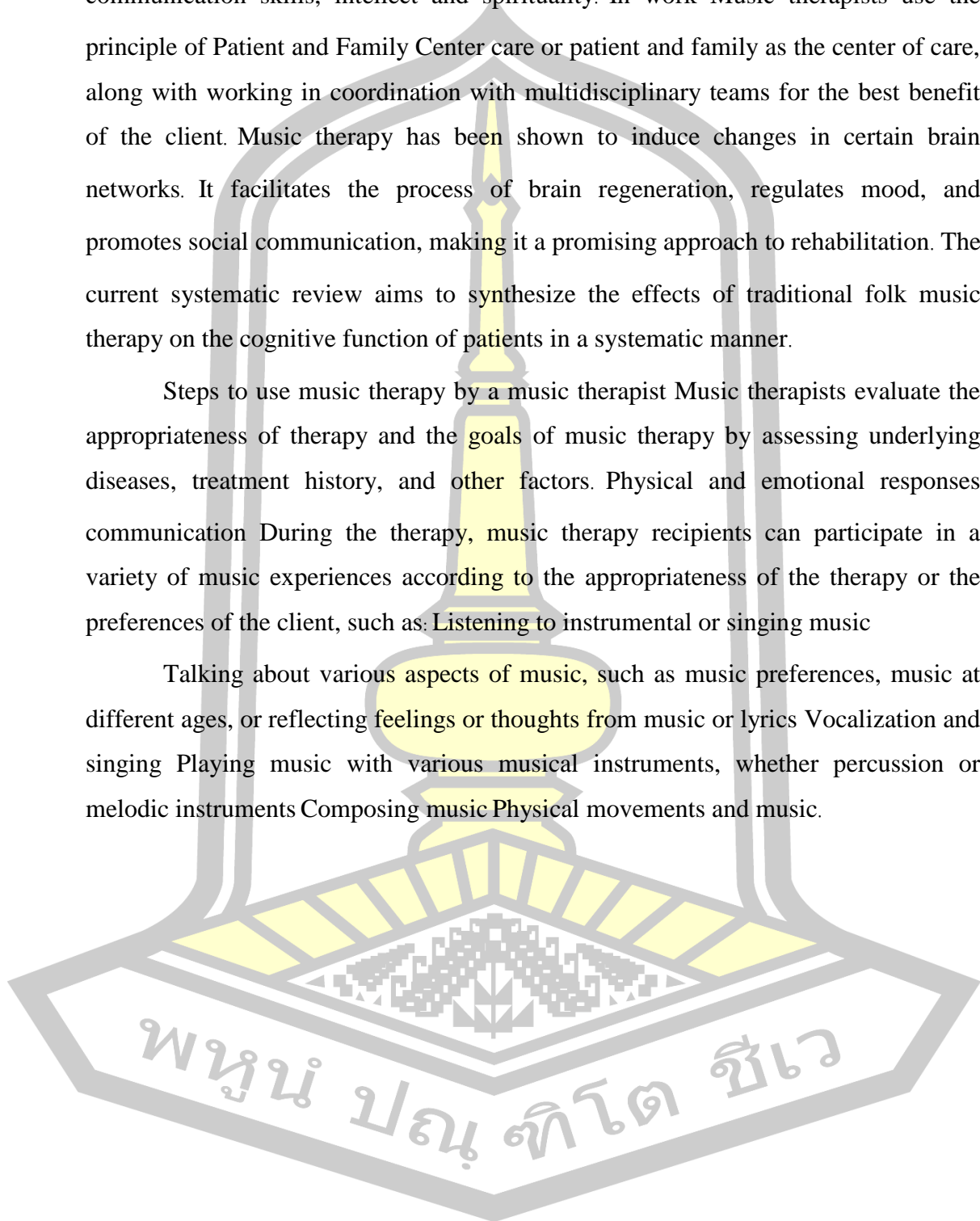
Improvised music therapy is suitable for different groups of patients with different symptoms, all of which are basically musicians who do not need specific musical training and can be successfully applied despite their ability to express themselves musically. The rhythm and performance of the performance are all caused by the aesthetic experience of the music therapist, especially when playing, abstract thinking can be used to connect symbolic and experiential mental content with musical expression. Those music therapists They can also speak, communicate with patients. In other words, to process their musical experiences and interpret them in terms of current life situations to help the patient unravel their pain. Stress, etc.

From the research, the researcher will synthesize the following contents: Music Therapy is a therapeutic science that focuses on health care with music by professional music therapists who have graduated in music therapy. The music therapist will evaluate and design musical activities with specific characteristics based on the therapeutic goals. Needs and differences of each person based on research. The

benefits of music therapy activities will cover physical, mental, social and communication skills, intellect and spirituality. In work Music therapists use the principle of Patient and Family Center care or patient and family as the center of care, along with working in coordination with multidisciplinary teams for the best benefit of the client. Music therapy has been shown to induce changes in certain brain networks. It facilitates the process of brain regeneration, regulates mood, and promotes social communication, making it a promising approach to rehabilitation. The current systematic review aims to synthesize the effects of traditional folk music therapy on the cognitive function of patients in a systematic manner.

Steps to use music therapy by a music therapist Music therapists evaluate the appropriateness of therapy and the goals of music therapy by assessing underlying diseases, treatment history, and other factors. Physical and emotional responses communication During the therapy, music therapy recipients can participate in a variety of music experiences according to the appropriateness of the therapy or the preferences of the client, such as: Listening to instrumental or singing music

Talking about various aspects of music, such as music preferences, music at different ages, or reflecting feelings or thoughts from music or lyrics Vocalization and singing Playing music with various musical instruments, whether percussion or melodic instruments Composing music Physical movements and music.



## CHAPTER VII

### Conclusion, Discussion and Suggestion

This dissertation was conducted in Chongqing, China, focusing on the current status of Chinese traditional folk music therapy culture in various healthcare facilities in the region. It analyzed the musical characteristics of Chinese folk music therapy in Chongqing and conducted a music therapy experiment targeting elderly individuals who self-perceived symptoms of depression and anxiety. The study also proposed guidelines for creating Chinese traditional folk music therapy protocols in Chongqing, China. The research conclusions mainly include the following aspects:

#### 1. Conclusion

##### **1.1 In Conclusion, this research investigates the current status of Traditional Chinese folk music therapy in Chongqing, China.**

This research examines the current status of Traditional Chinese folk music therapy in Chongqing, China, focusing on its practical application in various healthcare settings, mechanisms of music selection, and its adjunctive effects in clinical and rehabilitative contexts.

##### **1.1.1 Research Objectives and Questions**

The research aims to understand how traditional folk music therapy is used in hospitals, TCM clinics, massage establishments, and physiotherapy centers in Chongqing. It investigates:

- The current application status and variations among institutions.
- The similarities and differences in music selection, playback parameters, and treatment procedures, and the cultural factors behind them.
- How to develop a standardized guideline to enhance clinical and rehabilitative efficacy.

##### **1.1.2 Main Findings of the research**

###### *Application Status and Differences:*

Surveys of ten sites revealed significant differences. Commercial massage establishments use music therapy about 80% of the time to create a relaxing

atmosphere, while hospitals use it at about 10%—primarily for psychological adjustment and rehabilitation support. TCM clinics and physiotherapy centers show intermediate usage at roughly 50%. Hospitals and TCM clinics favor Guqin music (80% and 86.7% respectively) to emphasize traditional cultural values, whereas massage centers and physiotherapy clinics use a more diverse repertoire (34% and 49.5%).

*Mechanisms and Clinical Applications:*

The data indicate that specific Guqin pieces (e.g., “HuJiaShiBaPai,” “GuangLingSan,” “GuiQuLaiCi,” “MeiHuaSanNong”) help alleviate anxiety, reduce pain, and improve sleep. The music’s structure aligns with TCM treatment phases (“qi, cheng, zhuan, he”) and its core frequencies (110–440 Hz) match the resonant sensitivity of human organs, providing both a spectral and physiological basis for its therapeutic effects. Although feedback is generally positive, variations in equipment and playback suggest room for consistency improvements.

**1.1.3 Theoretical and Practical Contributions**

*Theoretical Contributions:*

The study is the first to merge traditional Chinese “Five Elements Music Therapy” theory with modern musicology and frequency analysis, revealing the clinical logic behind Guqin music. It shows that classical compositions not only carry historical heritage but also reflect treatment stages in TCM. Statistical analysis supports a link between Guqin music characteristics and physiological responses, enriching the music therapy theoretical framework.

*Practical Contributions:*

Empirical data from diverse settings provide a basis for unified operational guidelines, including recommendations for treatment environments, scientifically based playback parameters, and individualized music selection. The study’s standardized procedures and interdisciplinary approach offer practical guidance for healthcare providers, TCM clinics, massage centers, and policymakers, thereby promoting the broader adoption of traditional folk music therapy.

**1.2 In Conclusion, this research the analyze the music characteristic of Traditional Chinese folk music therapy selected in Chongqing, China**

1.2.1 This study analyzed the musical features of Traditional Chinese Folk Music Therapy in Chongqing by examining four representative Guqin pieces in terms of form, melody, and rhythm. It explored:

- The structural features of each piece (e.g., variation form, ternary form, rondo)
  - How emotional expression is achieved through the generation, transformation, and modal shifts of core motifs
  - How rhythmic design—via speed, density, and elasticity—creates unique spatiotemporal narratives
- Additionally, the study investigated the suitability of different musical styles for various therapeutic goals (e.g., relaxation, emotional release, introspection), offering theoretical guidance for personalized music therapy.

### 1.2.2 Main Findings of the research

The findings reveal that each of the four pieces exhibits distinct aesthetic characteristics:

- **HuJiaShiBaPai:** Displays a hybrid “variation + ternary” structure, where recurring motifs (such as the fourth-interval lament and second-interval sigh) undergo continuous transformation, creating an emotional journey from sorrow to hope and unresolved cultural identity. Its flexible rhythm and elastic treatment are ideal for reducing anxiety and regulating emotions.

- **GuangLingSan:** Combines sonata and symphonic poem elements, featuring dual themes of fate and revenge alongside intense rhythmic violence. The dense rhythm and dramatic timbre shifts produce a powerful, cathartic effect suitable for emotional release and stress relief.

- **GuiQuLaiCi:** Uses a ternary structure to express the theme of reclusion through gentle, progressive melodic development and a free, breath-like rhythm. Its smooth melodic lines and refined ornamentation help guide patients toward relaxation, inner calm, and emotional balance.

- **MeiHuaSanNong:** Adopts a variation-rondo hybrid structure that abstracts the image of the plum blossom. The repeated and expanded core motifs, along with alternating tonal shifts and a rhythm evoking “ice and snow,” offer a soothing yet poetic experience for emotional regulation.

Overall, the distinct characteristics in form, melody, and rhythm enable these pieces to meet diverse emotional needs in therapeutic practice, thus facilitating personalized treatment.

### **1.2.3 Theoretical and Practical Contributions**

#### *Theoretical Contributions:*

The study systematically unveils the cultural genes and mechanisms of emotional expression inherent in traditional folk music. By integrating traditional Guqin aesthetics—such as variation structure, motif development, and elastic rhythm—with modern music therapy theory, it overcomes the limitations of relying solely on Western frameworks. This provides new insights into how music's form, tone, and color can modulate emotional states.

#### *Practical Contributions:*

The comparative analysis offers concrete recommendations for clinical application:

1. Clinicians can select different musical styles based on patient needs—using HuJiaShiBaPai and GuangLingSan for emotional catharsis, while opting for GuiQuLaiCi and MeiHuaSanNong to promote inner calm and balance.
2. The identified internal links between musical form, melody, and rhythm support the development of standardized operational guidelines, enhancing the integration of traditional folk music therapy into modern healthcare.
3. The research also fosters cross-cultural dialogue between Chinese and Western musical aesthetics, aiding the global recognition and promotion of traditional culture.

## **1.3 In Conclusion, this research the Guidelines for Using Traditional Chinese Folk Music Therapy in Chongqing**

### **1.3.1 Research Purpose and Core Questions**

This study aims to develop guidelines for traditional Chinese folk music therapy in Chongqing by exploring how to integrate culturally rich therapeutic methods into modern healthcare, rehabilitation, and wellness services. The main questions include:

- How can experimental design and data collection verify the therapy's effectiveness in reducing negative emotions, improving sleep, and aiding rehabilitation?

- How can modern digital technology and smart matching systems be used to precisely integrate traditional music into clinical practices (pre-treatment psychological regulation, intraoperative support, and rehabilitation training) to enhance personalization and scientific rigor?

- How can traditional cultural elements and modern health management concepts be combined to construct a comprehensive music therapy model (i.e., HONGYU's Models 2025) that maintains classical charm while meeting modern needs, thereby promoting innovative applications in medical, massage, and community health services?

### 1.3.2 Main Research Results

The seven-day music intervention experiment and on-site observations in community nursing homes and medical institutions yielded the following outcomes:

#### - Standardized Experimental Procedures:

A standard intervention process was established, including equipment calibration (fixed at 50 dB), a uniform playback period (14:00–15:00 daily), self-assessment scales for emotions, and sleep logs. Results showed that the experimental group significantly improved in reducing negative emotions and enhancing sleep quality compared to the control group, demonstrating the clinical feasibility of traditional music therapy.

#### - Integrated Multi-Scenario Application:

The guidelines recommend precise music allocation based on different treatment stages: using gentle pieces pre-treatment to calm patients, targeted music during surgery or rehabilitation to adjust physiological indicators, and incorporating Five Elements and yin-yang principles in traditional Chinese massage to activate self-healing. Additionally, smart technology allows real-time physiological monitoring and automatic music matching, thereby enhancing overall treatment effectiveness.

#### - Innovative Model Development:

Based on key interviews and clinical observations, the study proposed “HONGYU's Models 2025,” which emphasizes holistic balance (body, mind, intellect, and society).

This model integrates the emotional expression of traditional artists with modern medical theories on neural and endocrine regulation, providing a practical framework and standardized reference for future promotion of traditional music therapy.

### **1.3.3 Theoretical and Practical Contributions**

#### **- Theoretical Contributions:**

The study is the first to combine traditional Chinese medicine's "Five Elements Theory," yin-yang harmonization, and Guqin aesthetics into a comprehensive framework of "cultural identity—emotional regulation—health improvement." By analyzing the form, melody, and rhythm of various pieces, it reveals how traditional music influences psychological and physiological states through specific timbres, rhythmic fluctuations, and motif development, addressing the gap in standardized procedures. The use of smart techniques for real-time feedback further offers a new perspective for integrating Eastern and Western music therapy theories.

#### **- Practical Contributions:**

The proposed guidelines are cost-effective, simple to implement, and culturally tailored. They provide clear procedures and technical support for deploying traditional music therapy in medical institutions, community nursing homes, and traditional massage centers. Personalized music selection and smart matching systems significantly improve treatment precision and effectiveness. Additionally, HONGYU's Models 2025 offers an innovative example for integrating traditional artists into modern health services, promoting the inheritance and innovation of traditional culture within the health industry.

## **2. Discussion**

### **2.1 Comparison of Research Findings with Existing Literature**

Through an investigation of the current status and musical characteristics of traditional Chinese folk music therapy in Chongqing, this study found that its application is primarily concentrated in traditional Chinese medicine (TCM) clinics, massage centers, and nursing homes, yet its overall prevalence remains low (only 40% of institutions adopt it). This aligns with previous observations in the literature regarding the gradual decline of traditional Chinese music therapy (Ma Yue, 2014),

particularly the limited awareness among younger generations. However, in contrast to the theoretical framework of Five-Tone Therapy, which correlates the five tones with the five internal organs (Zhang Yong, 2022), practitioners in real-world settings tend to select music based on patients' immediate feedback (e.g., using *MeiHuaSanNong* for relaxation) rather than strictly adhering to the Five-Element Theory of TCM. This discrepancy may stem from the flexibility required in practical application and the discontinuity in theoretical transmission.

Additionally, findings indicate that elderly participants in the experimental group experienced significant relief from anxiety and depression following Guqin music intervention, which is consistent with Sayali Bhandarkar's (2024) mechanism that music therapy regulates emotions by stimulating the limbic system. However, the targeted modulation of the five tones on specific organs—such as *Gong* tone for spleen strengthening—was not fully validated in this study, highlighting a potential gap between traditional theories and modern clinical practice.

## 2.2 Practical Applications and Theoretical Significance

### Practical Applications

- **Optimizing Medical Applications:** The study confirms that Guqin music (e.g., *HuJiaShiBaPai*) has potential in alleviating anxiety and loneliness, offering a low-cost, non-pharmacological intervention for nursing homes and rehabilitation centers.

- **Cultural Preservation and Innovation:** By analyzing the musical characteristics of Guqin compositions (e.g., the conflicting rhythmic design in *GuangLingSan*), this study provides a scientific basis for modernizing traditional music therapy, such as developing AI-driven personalized music playback systems (Chan-Young Kwon, 2024).

- **Interdisciplinary Integration:** The combination of music therapy with acupuncture and TCM massage in clinical settings (e.g., pairing *Gong* tone with TaiYuan acupoint) validates the effectiveness of multimodal treatment approaches discussed in the literature (Wolfgang Mastnak, 2022), offering new perspectives for integrating Eastern and Western medical practices.

### Theoretical Significance

- **Structure-Function Correlation:** Musical form analysis (e.g., the variation-rondo hybrid structure of *GuiQuLaiCi*) reveals the relationship between melody,

rhythm, and emotional regulation, supplementing traditional theories that have lacked precise mechanisms for "tone-emotion" associations.

- **Cultural Specificity:** The contrast between harmonics and pressed tones in Guqin music symbolizes "transcendence and engagement" (e.g., the harmonic sections in *MeiHuaSanNong*), deepening the understanding of how the "interplay of void and substance" in Eastern aesthetics uniquely contributes to psychological healing, complementing the cognitive-behavioral framework of Western music therapy.

### 2.3 Research Limitations and Areas for Improvement

#### Biases and Limitations

- **Sample Representation:** The study focused on 10 institutions in Chongqing with a small sample of elderly participants (5 in the experimental group and 5 in the control group), making the findings susceptible to regional cultural influences (e.g., local identity associated with ChuanJiang boatman songs) and limiting generalizability nationwide.

#### - **Methodological Constraints:**

1. The study relied on subjective questionnaire feedback (e.g., "client satisfaction") without objective physiological indicators (e.g., cortisol levels).
2. The evaluation period for music therapy was relatively short (one week), preventing an assessment of long-term effects.

- **Cultural Disparities:** Younger participants' detachment from traditional music (20% reported "no significant effect") may have diminished intervention efficacy, reflecting generational aesthetic differences that were not fully accounted for in the study design.

#### Recommendations for Improvement

- **Enhancing Sample Diversity:** Future research should include participants of different age groups and cultural backgrounds while conducting multi-center studies to compare applications in cities such as Beijing and Shanghai.

- **Adopting Mixed-Methods Design:** Combining electroencephalograph monitoring with the PANAS scale could quantify music's immediate impact on neural activity (e.g., the correlation between increased alpha waves and anxiety reduction).

- **Technological Integration:** AI algorithms could be used to analyze the spectral composition of Guqin music (e.g., the 80–150 Hz low-frequency range in *GuangLingSan*), enabling the development of adaptive playback systems that dynamically adjust music selection and tempo based on users' physiological data.

#### 2.4 Critical Reflection and Future Directions

The core limitation of this study lies in its inability to fully bridge the gap between traditional theories and modern practices. For instance, while the "tragic narrative quality" of Guqin music (e.g., *HuJiaShiBaPai*) has been shown to facilitate emotional release, its connection to the TCM principle of "soothing the liver and regulating qi" remains largely experiential, lacking molecular-level mechanistic explanations (e.g., the biological effects of musical vibrations on acupoints along the liver meridian). Future research should address these gaps by exploring the following areas:

- **Interdisciplinary Mechanistic Investigations:** Collaborations across musicology, TCM, and neuroscience should examine how specific frequency ranges (e.g., the 200–800 Hz range in *MeiHuaSanNong*) influence visceral resonance and neurotransmitter release.

- **Cultural Adaptation and Innovation:** Integrating traditional compositions with modern musical elements (e.g., ambient electronic soundscapes) could enhance acceptance among younger demographics.

- **Policy Advocacy:** Health authorities should consider incorporating traditional music therapy into chronic disease management guidelines while expanding insurance coverage to lower the barriers to widespread adoption.

### 3. Suggestion

#### 3.1 For future research

##### 3.1.1 Expanding Research Subjects and Sample Scope

Future studies could validate the findings of this research across different regions, age groups, and health conditions. Beyond focusing on the elderly, further investigations could examine the therapeutic effects of music on middle-aged adults, children, and individuals with chronic illnesses to explore variations in responses to traditional music therapy among diverse populations.

### 3.1.2 Exploring the Cross-Effects of Different Musical Styles

It is recommended that future research incorporate other regional traditional music or contemporary popular music as a comparison to examine the specific effects of different styles and instrumental performances on emotional regulation and rehabilitation. This would help determine the differential impact of traditional Guqin compositions and other musical genres in the context of music therapy.

### 3.1.3 Advancing Mechanistic Research and Interdisciplinary Integration

Subsequent studies could employ modern medical technologies such as neuroimaging and heart rate variability analysis to further elucidate the underlying mechanisms of traditional music therapy in regulating emotions, neurotransmission, and physiological changes. Additionally, interdisciplinary collaborations among psychology, musicology, and traditional Chinese medicine could contribute to the development of a more comprehensive theoretical framework.

## 3.2 For apply result to use

### 3.2.1 Promoting Traditional Music Therapy Guidelines in Different Regions

Practitioners could pilot the implementation of the proposed therapeutic protocols and intervention strategies in various cities or regions. It is essential to adapt music selection and playback parameters to align with local cultural contexts and patient preferences, ensuring that the guidelines are both adaptable and reproducible.

### 3.2.2 Developing Personalized Music Therapy Programs

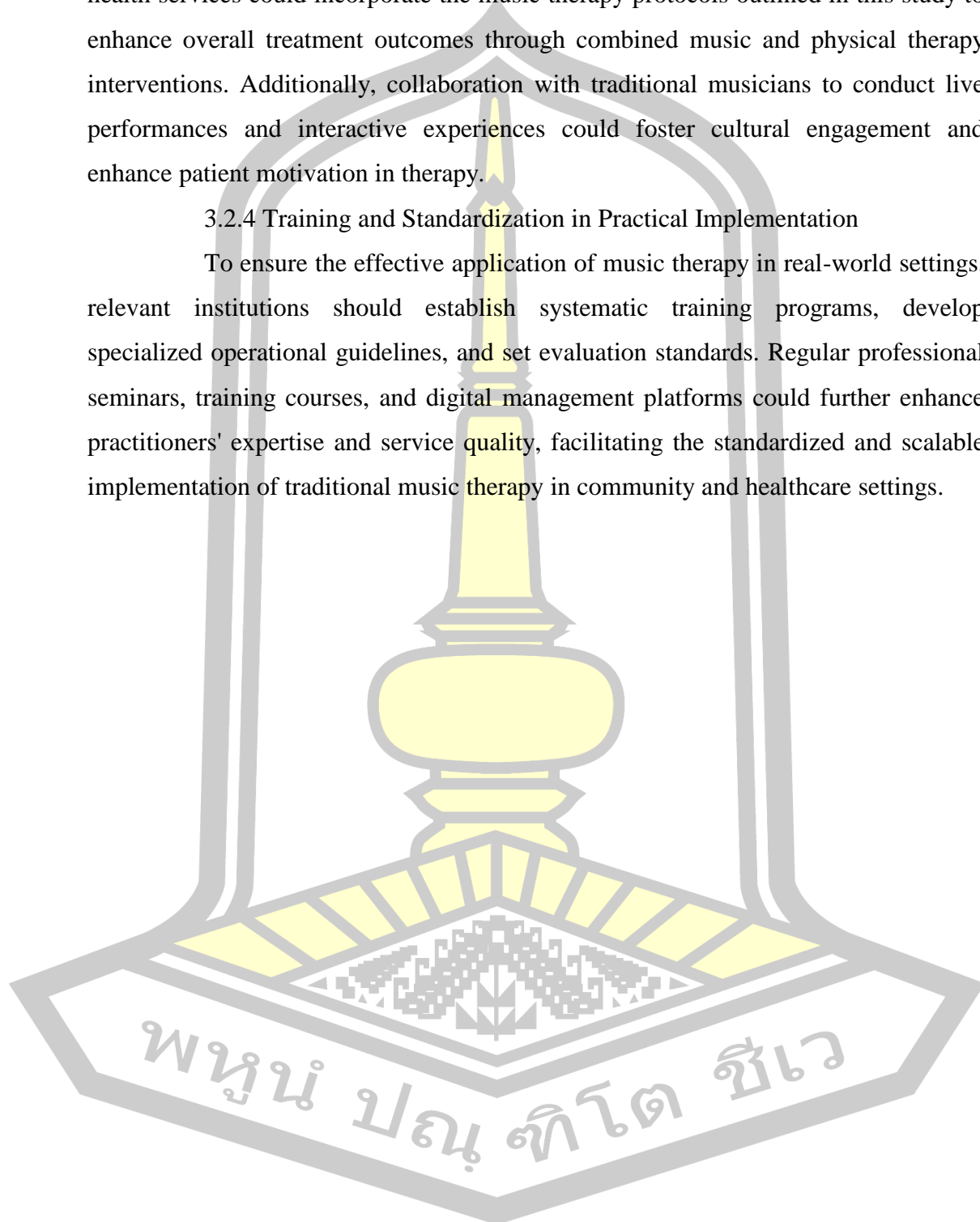
Clinical and community healthcare institutions could leverage intelligent data monitoring and big data analytics to tailor music intervention programs according to patients' physiological and psychological conditions. Integrating music therapy into routine medical procedures and using standardized assessment tools to track emotional and sleep patterns would provide empirical support for evaluating therapeutic efficacy.

### 3.2.3 Integrating Music Therapy with Traditional Massage, Rehabilitation, and Health Management

Traditional Chinese massage, rehabilitation training, and community health services could incorporate the music therapy protocols outlined in this study to enhance overall treatment outcomes through combined music and physical therapy interventions. Additionally, collaboration with traditional musicians to conduct live performances and interactive experiences could foster cultural engagement and enhance patient motivation in therapy.

#### 3.2.4 Training and Standardization in Practical Implementation

To ensure the effective application of music therapy in real-world settings, relevant institutions should establish systematic training programs, develop specialized operational guidelines, and set evaluation standards. Regular professional seminars, training courses, and digital management platforms could further enhance practitioners' expertise and service quality, facilitating the standardized and scalable implementation of traditional music therapy in community and healthcare settings.



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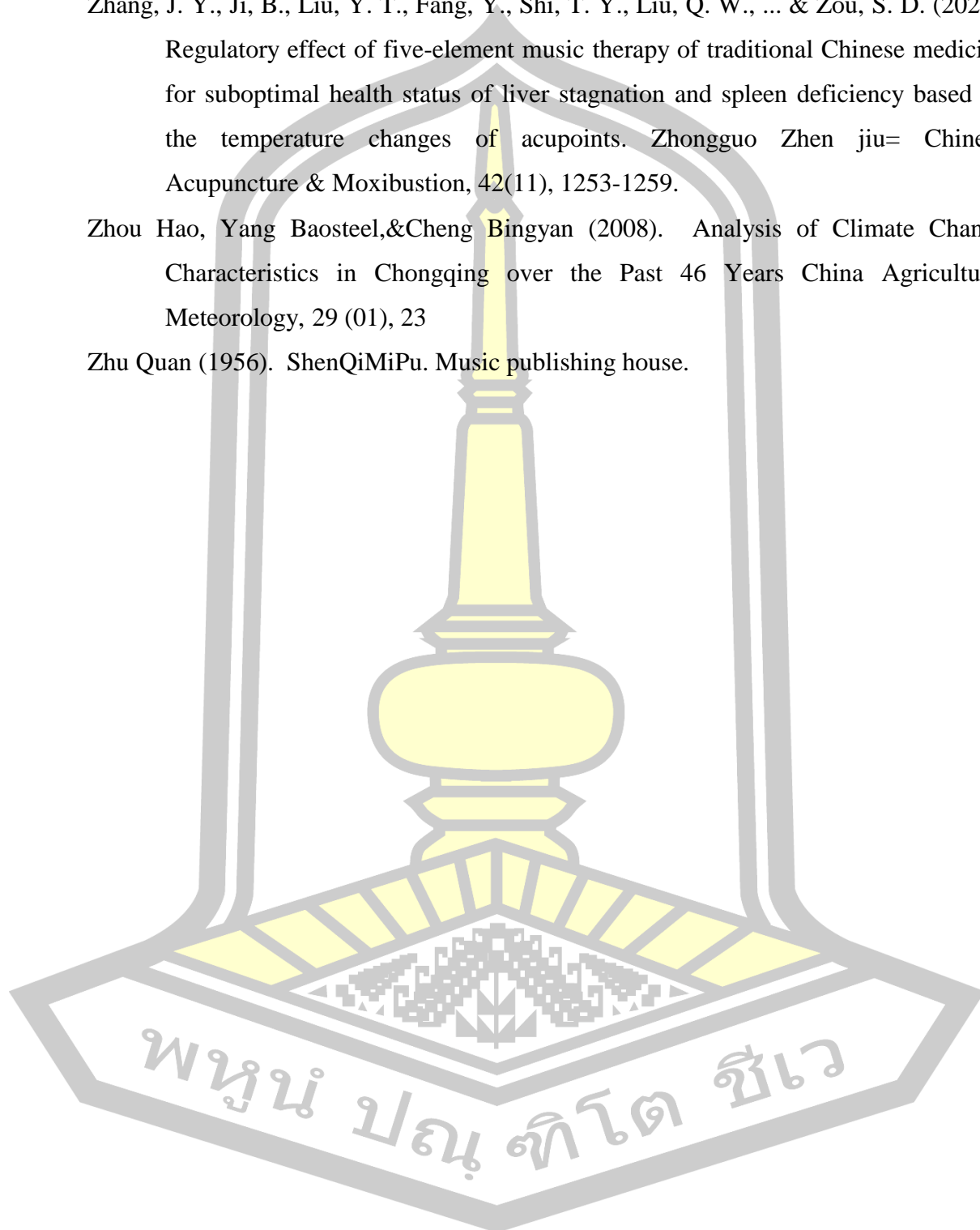
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## APPENDIX

### Appendix A: Survey questionnaire and experimental questionnaire of fieldwork Survey Questionnaire on Traditional Chinese Folk Music Therapy Repertoire in Chongqing

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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#### Statement

Dear Respondent,

Thank you for participating in this survey on the use of traditional Chinese folk music for therapeutic purposes. This survey aims to understand the use of traditional Chinese folk music pieces in music therapy within various healthcare institutions in Chongqing. Your responses are valuable to our research and will contribute significantly to establishing guidelines for traditional Chinese folk music therapy.

#### Basic Information

Your name: \_LingLing\_ Position: \_ Massage therapist\_

1. Name of your institution: JunCanLiJing SPA

2. Type of institution (please select):

- City Hospital
- Massage Parlor ✓
- Traditional Chinese Medicine Clinic
- Traditional Physiotherapy and Bone Correction Center
- Other (please specify): \_\_\_\_\_

#### Use of Traditional Chinese Folk Music for Therapy

3. Does your institution use traditional Chinese folk music for therapy?

- Yes ✓

- No

4. If yes, how frequently is traditional Chinese folk music used in your institution?

- Daily ✓

- Several times a week

- Once a week

- Several times a month

- Other (please specify): \_\_\_\_\_

5. If yes, please list the traditional Chinese folk music pieces commonly used in your institution (please specify the name of the piece and the performer, if available):

- Piece 1: \_\_\_\_\_ HuanLeGe \_\_\_\_\_

- Piece 2: \_\_\_\_\_ GuSuXing \_\_\_\_\_

- Piece 3: \_\_\_\_\_ GuiQuLaiCi \_\_\_\_\_

- Piece 4: \_\_\_\_\_ PingHuQiuYue \_\_\_\_\_

- Piece 5: \_\_\_\_\_ SaiShangQu \_\_\_\_\_

6. What are the primary purposes of using these pieces in therapy? (multiple selections allowed)

- Relaxation ✓

- Pain relief

- Improving sleep ✓

- Reducing anxiety ✓

- Boosting immunity

- Other (please specify): \_\_\_\_\_

7. How do patients generally respond to traditional Chinese folk music during therapy? (multiple selections allowed)

- Very positive ✓

- Generally positive ✓

- No significant effect

- Sometimes negative
- Very negative
- Other (please specify): \_\_\_\_\_

8. What factors do you think influence the effectiveness of traditional folk music in therapy? (multiple selections allowed)

- Choice of music ✓
- Duration of music play ✓
- Patient preferences ✓
- Patient health condition ✓
- Other (please specify): \_\_\_\_\_

#### Other Comments and Suggestions

9. What do you think is the current application status of traditional Chinese folk music therapy in Chongqing?

Not very professional, more used to relax customers.

10. Do you have any suggestions or opinions on the application of traditional Chinese folk music therapy in Chongqing?

It is suggested to create a professional guide so that ordinary people can listen to music according to their specific needs.

Thank you again for your participation!

พหุ ม ประดิษฐ์

Signature.....LingLing.....Respondent

(.....)

....20..../....JUL.../...2024...

## Survey Questionnaire on Traditional Chinese Folk Music Therapy Repertoire in Chongqing

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Respondent,

Thank you for participating in this survey on the use of traditional Chinese folk music for therapeutic purposes. This survey aims to understand the use of traditional Chinese folk music pieces in music therapy within various healthcare institutions in Chongqing. Your responses are valuable to our research and will contribute significantly to establishing guidelines for traditional Chinese folk music therapy.

### Basic Information

Your name:  Liu Bing  Position:  Massage therapist

1. Name of your institution:  DaTong Massage Center

2. Type of institution (please select):

- City Hospital
- Massage Parlor
- Traditional Chinese Medicine Clinic
- Traditional Physiotherapy and Bone Correction Center
- Other (please specify): \_\_\_\_\_

### Use of Traditional Chinese Folk Music for Therapy

3. Does your institution use traditional Chinese folk music for therapy?

- Yes
- No

4. If yes, how frequently is traditional Chinese folk music used in your institution?

- Daily ✓
- Several times a week
- Once a week
- Several times a month
- Other (please specify): \_\_\_\_\_

5. If yes, please list the traditional Chinese folk music pieces commonly used in your institution (please specify the name of the piece and the performer, if available):

- Piece 1: \_\_\_\_\_ GaoShanLiuShui \_\_\_\_\_
- Piece 2: \_\_\_\_\_ YuZhouChangWan \_\_\_\_\_
- Piece 3: \_\_\_\_\_ CaiYunZhuiJue \_\_\_\_\_
- Piece 4: \_\_\_\_\_ MeiHuaSanNong \_\_\_\_\_
- Piece 5: \_\_\_\_\_

6. What are the primary purposes of using these pieces in therapy? (multiple selections allowed)

- Relaxation ✓
- Pain relief
- Improving sleep ✓
- Reducing anxiety ✓
- Boosting immunity
- Other (please specify): \_\_\_\_\_

7. How do patients generally respond to traditional Chinese folk music during therapy? (multiple selections allowed)

- Very positive ✓
- Generally positive ✓
- No significant effect
- Sometimes negative
- Very negative

- Other (please specify): \_\_\_\_\_

8. What factors do you think influence the effectiveness of traditional folk music in therapy? (multiple selections allowed)

- Choice of music ✓
- Duration of music play ✓
- Patient preferences ✓
- Patient health condition ✓
- Other (please specify): \_\_\_\_\_

#### Other Comments and Suggestions

9. What do you think is the current application status of traditional Chinese folk music therapy in Chongqing?

There is not much attention paid to this field, and there are not many people who know about it.

11. Do you have any suggestions or opinions on the application of traditional Chinese folk music therapy in Chongqing?

The suggestion is to promote and advertise more, after all, it is something left by our ancestors.

Thank you again for your participation!

Signature.....Liu Bing.....Respondent

(.....)

....27..../....JUL..../....2024...

## Survey Questionnaire on Traditional Chinese Folk Music Therapy Repertoire in Chongqing

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Respondent,

Thank you for participating in this survey on the use of traditional Chinese folk music for therapeutic purposes. This survey aims to understand the use of traditional Chinese folk music pieces in music therapy within various healthcare institutions in Chongqing. Your responses are valuable to our research and will contribute significantly to establishing guidelines for traditional Chinese folk music therapy.

### Basic Information

Your name: Chen Li Position: Massage therapist

1. Name of your institution: Ear care SPA

2. Type of institution (please select):

- City Hospital
- Massage Parlor
- Traditional Chinese Medicine Clinic
- Traditional Physiotherapy and Bone Correction Center
- Other (please specify): \_\_\_\_\_

### Use of Traditional Chinese Folk Music for Therapy

3. Does your institution use traditional Chinese folk music for therapy?

- Yes
- No

4. If yes, how frequently is traditional Chinese folk music used in your institution?

- Daily ✓
- Several times a week
- Once a week
- Several times a month
- Other (please specify): \_\_\_\_\_

5. If yes, please list the traditional Chinese folk music pieces commonly used in your institution (please specify the name of the piece and the performer, if available):

- Piece 1: \_\_\_\_\_ GuangLingSan \_\_\_\_\_
- Piece 2: \_\_\_\_\_ GaoShanLiuShui \_\_\_\_\_
- Piece 3: \_\_\_\_\_ ZhuangZhouMengDie \_\_\_\_\_
- Piece 4: \_\_\_\_\_ GuiQuLaiCi \_\_\_\_\_
- Piece 5: \_\_\_\_\_

6. What are the primary purposes of using these pieces in therapy? (multiple selections allowed)

- Relaxation ✓
- Pain relief
- Improving sleep ✓
- Reducing anxiety ✓
- Boosting immunity
- Other (please specify): \_\_\_\_\_

7. How do patients generally respond to traditional Chinese folk music during therapy? (multiple selections allowed)

- Very positive ✓
- Generally positive ✓
- No significant effect
- Sometimes negative
- Very negative

- Other (please specify): \_\_\_\_\_

8. What factors do you think influence the effectiveness of traditional folk music in therapy? (multiple selections allowed)

- Choice of music ✓
- Duration of music play ✓
- Patient preferences ✓
- Patient health condition ✓
- Other (please specify): \_\_\_\_\_

#### Other Comments and Suggestions

9. What do you think is the current application status of traditional Chinese folk music therapy in Chongqing?

Cooperate with various nursing care to relax and relieve anxiety.

12. Do you have any suggestions or opinions on the application of traditional Chinese folk music therapy in Chongqing?

Suggest promoting this traditional culture more.

Thank you again for your participation!

Signature.....Chen Li.....Respondent

(.....)

.....26.../.....JUL.../...2024...

พหุบัณฑิตศึกษา

## Survey Questionnaire on Traditional Chinese Folk Music Therapy Repertoire in Chongqing

The analysis of Traditional Chinese folk music therapy in Chongqing, China

---

### Statement

Dear Respondent,

Thank you for participating in this survey on the use of traditional Chinese folk music for therapeutic purposes. This survey aims to understand the use of traditional Chinese folk music pieces in music therapy within various healthcare institutions in Chongqing. Your responses are valuable to our research and will contribute significantly to establishing guidelines for traditional Chinese folk music therapy.

### Basic Information

Your name: Wang Wei Position: Physiotherapy technician

1. Name of your institution: Blind Massage Parlor

2. Type of institution (please select):

- City Hospital
- Massage Parlor
- Traditional Chinese Medicine Clinic
- Traditional Physiotherapy and Bone Correction Center ✓
- Other (please specify): \_\_\_\_\_

### Use of Traditional Chinese Folk Music for Therapy

3. Does your institution use traditional Chinese folk music for therapy?

- Yes ✓
- No

4. If yes, how frequently is traditional Chinese folk music used in your institution?

- Daily
- Several times a week ✓
- Once a week
- Several times a month
- Other (please specify): \_\_\_\_\_

5. If yes, please list the traditional Chinese folk music pieces commonly used in your institution (please specify the name of the piece and the performer, if available):

- Piece 1: \_\_\_\_\_ HuJiaShiBaPai \_\_\_\_\_
- Piece 2: \_\_\_\_\_ HanGongQiuYue \_\_\_\_\_
- Piece 3: \_\_\_\_\_ GuangLingSan \_\_\_\_\_
- Piece 4: \_\_\_\_\_ BingZhongYin \_\_\_\_\_
- Piece 5: \_\_\_\_\_

6. What are the primary purposes of using these pieces in therapy? (multiple selections allowed)

- Relaxation ✓
- Pain relief ✓
- Improving sleep ✓
- Reducing anxiety ✓
- Boosting immunity
- Other (please specify): \_\_\_\_\_

7. How do patients generally respond to traditional Chinese folk music during therapy? (multiple selections allowed)

- Very positive ✓
- Generally positive ✓
- No significant effect
- Sometimes negative
- Very negative

- Other (please specify): \_\_\_\_\_

8. What factors do you think influence the effectiveness of traditional folk music in therapy? (multiple selections allowed)

- Choice of music ✓
- Duration of music play ✓
- Patient preferences ✓
- Patient health condition ✓
- Other (please specify): \_\_\_\_\_

#### Other Comments and Suggestions

9. What do you think is the current application status of traditional Chinese folk music therapy in Chongqing?

There hasn't been widespread promotion yet, and not many people are familiar with it.

13. Do you have any suggestions or opinions on the application of traditional Chinese folk music therapy in Chongqing?

It is suggested that relevant departments should still attach importance to cultural protection. Protect and transmission on this traditional folk music therapy.

Thank you again for your participation!

Signature.....Wang Wei.....Respondent

(.....)

.....24...../.....JUL...../.....2024...

พหุ ม ประถมศึกษา

## Survey Questionnaire on Traditional Chinese Folk Music Therapy Repertoire in Chongqing

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Respondent,

Thank you for participating in this survey on the use of traditional Chinese folk music for therapeutic purposes. This survey aims to understand the use of traditional Chinese folk music pieces in music therapy within various healthcare institutions in Chongqing. Your responses are valuable to our research and will contribute significantly to establishing guidelines for traditional Chinese folk music therapy.

### Basic Information

Your name: Assoc.Prof. Yao Position: Chief Physician of music therapy

1. Name of your institution: Chongqing Hospital

2. Type of institution (please select):

- City Hospital ✓
- Massage Parlor
- Traditional Chinese Medicine Clinic
- Traditional Physiotherapy and Bone Correction Center
- Other (please specify): \_\_\_\_\_

### Use of Traditional Chinese Folk Music for Therapy

3. Does your institution use traditional Chinese folk music for therapy?

- Yes ✓
- No

4. If yes, how frequently is traditional Chinese folk music used in your institution?

- Daily
- Several times a week ✓
- Once a week
- Several times a month
- Other (please specify): \_\_\_\_\_

5. If yes, please list the traditional Chinese folk music pieces commonly used in your institution (please specify the name of the piece and the performer, if available):

- Piece 1: \_\_\_\_\_ HuJiaShiBaPai \_\_\_\_\_
- Piece 2: \_\_\_\_\_ HanGongQiuYue \_\_\_\_\_
- Piece 3: \_\_\_\_\_ YueErGao \_\_\_\_\_
- Piece 4: \_\_\_\_\_ ErQuanYingYue \_\_\_\_\_
- Piece 5: \_\_\_\_\_ BuBuGao \_\_\_\_\_

6. What are the primary purposes of using these pieces in therapy? (multiple selections allowed)

- Relaxation ✓
- Pain relief ✓
- Improving sleep ✓
- Reducing anxiety ✓
- Boosting immunity
- Other (please specify): \_\_\_\_\_

7. How do patients generally respond to traditional Chinese folk music during therapy? (multiple selections allowed)

- Very positive ✓
- Generally positive ✓
- No significant effect ✓
- Sometimes negative
- Very negative

- Other (please specify): \_\_\_\_\_

8. What factors do you think influence the effectiveness of traditional folk music in therapy? (multiple selections allowed)

- Choice of music ✓
- Duration of music play ✓
- Patient preferences ✓
- Patient health condition ✓
- Other (please specify): \_\_\_\_\_

#### Other Comments and Suggestions

9. What do you think is the current application status of traditional Chinese folk music therapy in Chongqing?

\_\_\_At present, it is still relatively scarce and needs to be protected and developed as a priority. \_\_\_

14. Do you have any suggestions or opinions on the application of traditional Chinese folk music therapy in Chongqing?

\_\_\_Suggest researching more Guqin music. And the five element music therapy has scientific basis. \_\_\_

Thank you again for your participation!

พหุบัณฑิต ชีวะ

Signature..... Yao..... Respondent

(.....)

....21..../....JUL.../...2024...

## Survey Questionnaire on Traditional Chinese Folk Music Therapy Repertoire in Chongqing

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Respondent,

Thank you for participating in this survey on the use of traditional Chinese folk music for therapeutic purposes. This survey aims to understand the use of traditional Chinese folk music pieces in music therapy within various healthcare institutions in Chongqing. Your responses are valuable to our research and will contribute significantly to establishing guidelines for traditional Chinese folk music therapy.

### Basic Information

Your name: Jiang Xiaomei Position: Massage therapist

1. Name of your institution: Music Therapy SPA

2. Type of institution (please select):

- City Hospital
- Massage Parlor ✓
- Traditional Chinese Medicine Clinic
- Traditional Physiotherapy and Bone Correction Center
- Other (please specify): \_\_\_\_\_

### Use of Traditional Chinese Folk Music for Therapy

3. Does your institution use traditional Chinese folk music for therapy?

- Yes ✓
- No

4. If yes, how frequently is traditional Chinese folk music used in your institution?

- Daily ✓
- Several times a week
- Once a week
- Several times a month
- Other (please specify): \_\_\_\_\_

5. If yes, please list the traditional Chinese folk music pieces commonly used in your institution (please specify the name of the piece and the performer, if available):

- Piece 1: \_\_\_\_\_ ChunJiangHuaYueYe \_\_\_\_\_
- Piece 2: \_\_\_\_\_ YangGuanSanDie \_\_\_\_\_
- Piece 3: \_\_\_\_\_ ChanYuanZhongSheng \_\_\_\_\_
- Piece 4: \_\_\_\_\_ HuJiaShiBaPai \_\_\_\_\_
- Piece 5: \_\_\_\_\_ MeiHuaSanNong \_\_\_\_\_

6. What are the primary purposes of using these pieces in therapy? (multiple selections allowed)

- Relaxation ✓
- Pain relief
- Improving sleep ✓
- Reducing anxiety ✓
- Boosting immunity
- Other (please specify): \_\_\_\_\_

7. How do patients generally respond to traditional Chinese folk music during therapy? (multiple selections allowed)

- Very positive ✓
- Generally positive ✓
- No significant effect
- Sometimes negative
- Very negative

- Other (please specify): \_\_\_\_\_

8. What factors do you think influence the effectiveness of traditional folk music in therapy? (multiple selections allowed)

- Choice of music ✓
- Duration of music play ✓
- Patient preferences ✓
- Patient health condition ✓
- Other (please specify): \_\_\_\_\_

#### Other Comments and Suggestions

9. What do you think is the current application status of traditional Chinese folk music therapy in Chongqing?

There are relatively few of them, for example, even if we specialize in music therapy combined with massage, we rarely have music therapy specifically focused on traditional Chinese music. Most of them are music therapy using brainwave music and white noise.

15. Do you have any suggestions or opinions on the application of traditional Chinese folk music therapy in Chongqing?

It is suggested to conduct more research on the traditional Chinese folk music therapy and clarify the principles that distinguish it from ordinary music therapy.

Thank you again for your participation!

Signature.....Jiang Xiaomei.....Respondent

(.....)

....27..../....JUL.../...2024...

## Survey Questionnaire on Traditional Chinese Folk Music Therapy Repertoire in Chongqing

The analysis of Traditional Chinese folk music therapy in Chongqing, China

---

### Statement

Dear Respondent,

Thank you for participating in this survey on the use of traditional Chinese folk music for therapeutic purposes. This survey aims to understand the use of traditional Chinese folk music pieces in music therapy within various healthcare institutions in Chongqing. Your responses are valuable to our research and will contribute significantly to establishing guidelines for traditional Chinese folk music therapy.

### Basic Information

Your name: Dr.Guo Position: Physiotherapy technician

1. Name of your institution: KunMing Bone Correction Center

2. Type of institution (please select):

- City Hospital
- Massage Parlor
- Traditional Chinese Medicine Clinic
- Traditional Physiotherapy and Bone Correction Center ✓
- Other (please specify): \_\_\_\_\_

### Use of Traditional Chinese Folk Music for Therapy

3. Does your institution use traditional Chinese folk music for therapy?

- Yes ✓
- No

4. If yes, how frequently is traditional Chinese folk music used in your institution?

- Daily
- Several times a week ✓
- Once a week
- Several times a month
- Other (please specify): \_\_\_\_\_

5. If yes, please list the traditional Chinese folk music pieces commonly used in your institution (please specify the name of the piece and the performer, if available):

- Piece 1: \_\_\_\_\_ MeiHuaSanNong \_\_\_\_\_
- Piece 2: \_\_\_\_\_ ShiMianMaiFu \_\_\_\_\_
- Piece 3: \_\_\_\_\_ JiangJunLing \_\_\_\_\_
- Piece 4: \_\_\_\_\_ HuJiaShiBaPai \_\_\_\_\_
- Piece 5: \_\_\_\_\_ WenWangCao \_\_\_\_\_

6. What are the primary purposes of using these pieces in therapy? (multiple selections allowed)

- Relaxation ✓
- Pain relief ✓
- Improving sleep ✓
- Reducing anxiety ✓
- Boosting immunity
- Other (please specify): \_\_\_\_\_

7. How do patients generally respond to traditional Chinese folk music during therapy? (multiple selections allowed)

- Very positive ✓
- Generally positive ✓
- No significant effect
- Sometimes negative
- Very negative

- Other (please specify): \_\_\_\_\_

8. What factors do you think influence the effectiveness of traditional folk music in therapy? (multiple selections allowed)

- Choice of music ✓
- Duration of music play ✓
- Patient preferences ✓
- Patient health condition ✓
- Other (please specify): \_\_\_\_\_

**Other Comments and Suggestions**

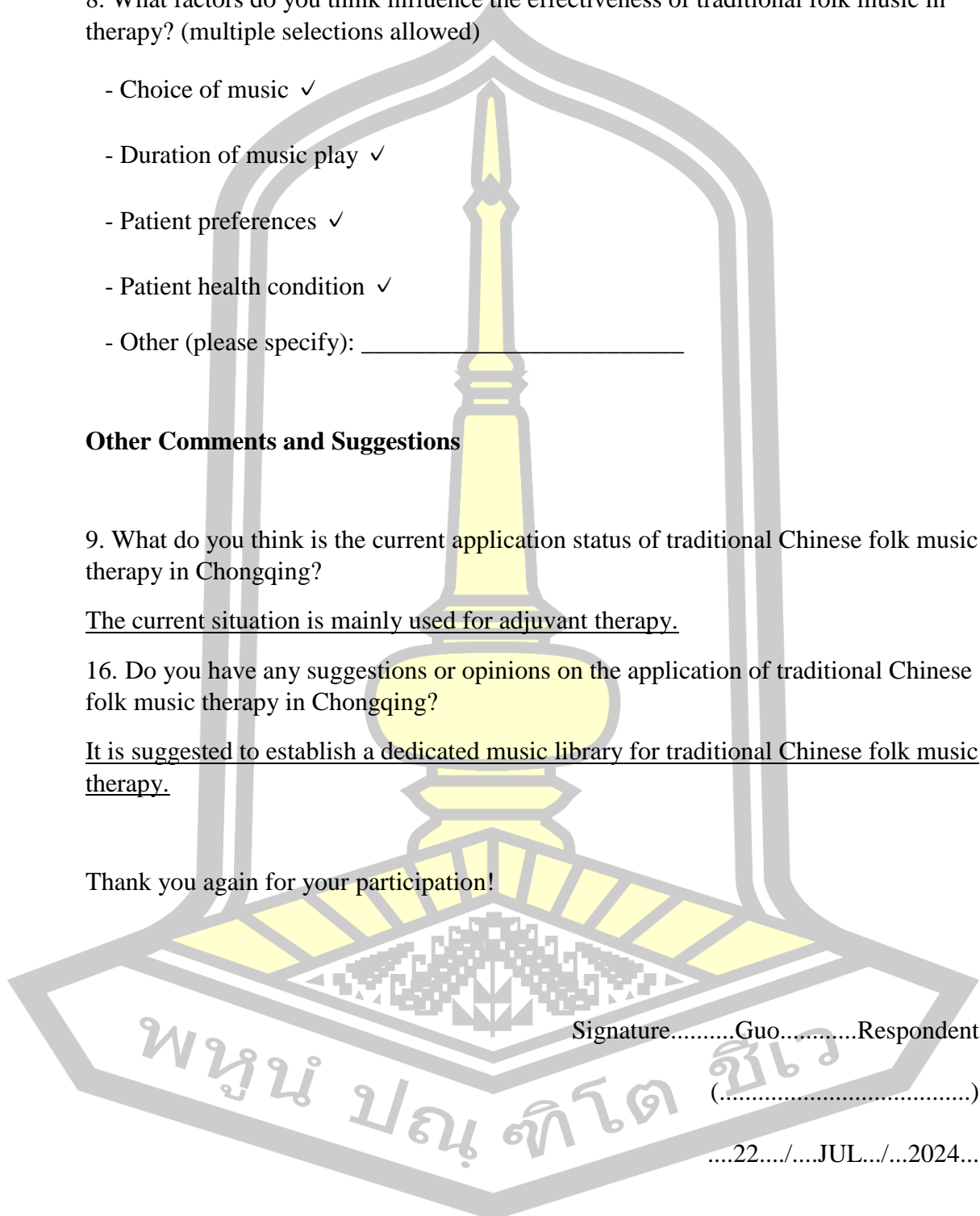
9. What do you think is the current application status of traditional Chinese folk music therapy in Chongqing?

The current situation is mainly used for adjuvant therapy.

16. Do you have any suggestions or opinions on the application of traditional Chinese folk music therapy in Chongqing?

It is suggested to establish a dedicated music library for traditional Chinese folk music therapy.

Thank you again for your participation!



Signature.....Guo.....Respondent  
(.....)

....22.../....JUL.../...2024...

## Survey Questionnaire on Traditional Chinese Folk Music Therapy Repertoire in Chongqing

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Respondent,

Thank you for participating in this survey on the use of traditional Chinese folk music for therapeutic purposes. This survey aims to understand the use of traditional Chinese folk music pieces in music therapy within various healthcare institutions in Chongqing. Your responses are valuable to our research and will contribute significantly to establishing guidelines for traditional Chinese folk music therapy.

### Basic Information

Your name: Dr.Huang Position: Doctor of traditional Chinese medicine

1. Name of your institution: QingDe Chinese Medicine Hospital

2. Type of institution (please select):

- City Hospital
- Massage Parlor
- Traditional Chinese Medicine Clinic ✓
- Traditional Physiotherapy and Bone Correction Center
- Other (please specify): \_\_\_\_\_

### Use of Traditional Chinese Folk Music for Therapy

3. Does your institution use traditional Chinese folk music for therapy?

- Yes ✓
- No

4. If yes, how frequently is traditional Chinese folk music used in your institution?

- Daily
- Several times a week ✓
- Once a week
- Several times a month
- Other (please specify): \_\_\_\_\_

5. If yes, please list the traditional Chinese folk music pieces commonly used in your institution (please specify the name of the piece and the performer, if available):

- Piece 1: \_\_\_\_\_ GuiQuLaiCi \_\_\_\_\_
- Piece 2: \_\_\_\_\_ ZiZhuDiao \_\_\_\_\_
- Piece 3: \_\_\_\_\_ YunQing \_\_\_\_\_
- Piece 4: \_\_\_\_\_ XingJie \_\_\_\_\_
- Piece 5: \_\_\_\_\_ HuaSanLiu \_\_\_\_\_

6. What are the primary purposes of using these pieces in therapy? (multiple selections allowed)

- Relaxation ✓
- Pain relief
- Improving sleep ✓
- Reducing anxiety ✓
- Boosting immunity
- Other (please specify): \_\_\_\_\_

7. How do patients generally respond to traditional Chinese folk music during therapy? (multiple selections allowed)

- Very positive ✓
- Generally positive ✓
- No significant effect
- Sometimes negative
- Very negative

- Other (please specify): \_\_\_\_\_

8. What factors do you think influence the effectiveness of traditional folk music in therapy? (multiple selections allowed)

- Choice of music ✓
- Duration of music play ✓
- Patient preferences ✓
- Patient health condition ✓
- Other (please specify): \_\_\_\_\_

**Other Comments and Suggestions**

9. What do you think is the current application status of traditional Chinese folk music therapy in Chongqing?

\_\_\_Nowadays, people use it less and need to protect and inherit it.\_\_\_\_\_

17. Do you have any suggestions or opinions on the application of traditional Chinese folk music therapy in Chongqing?

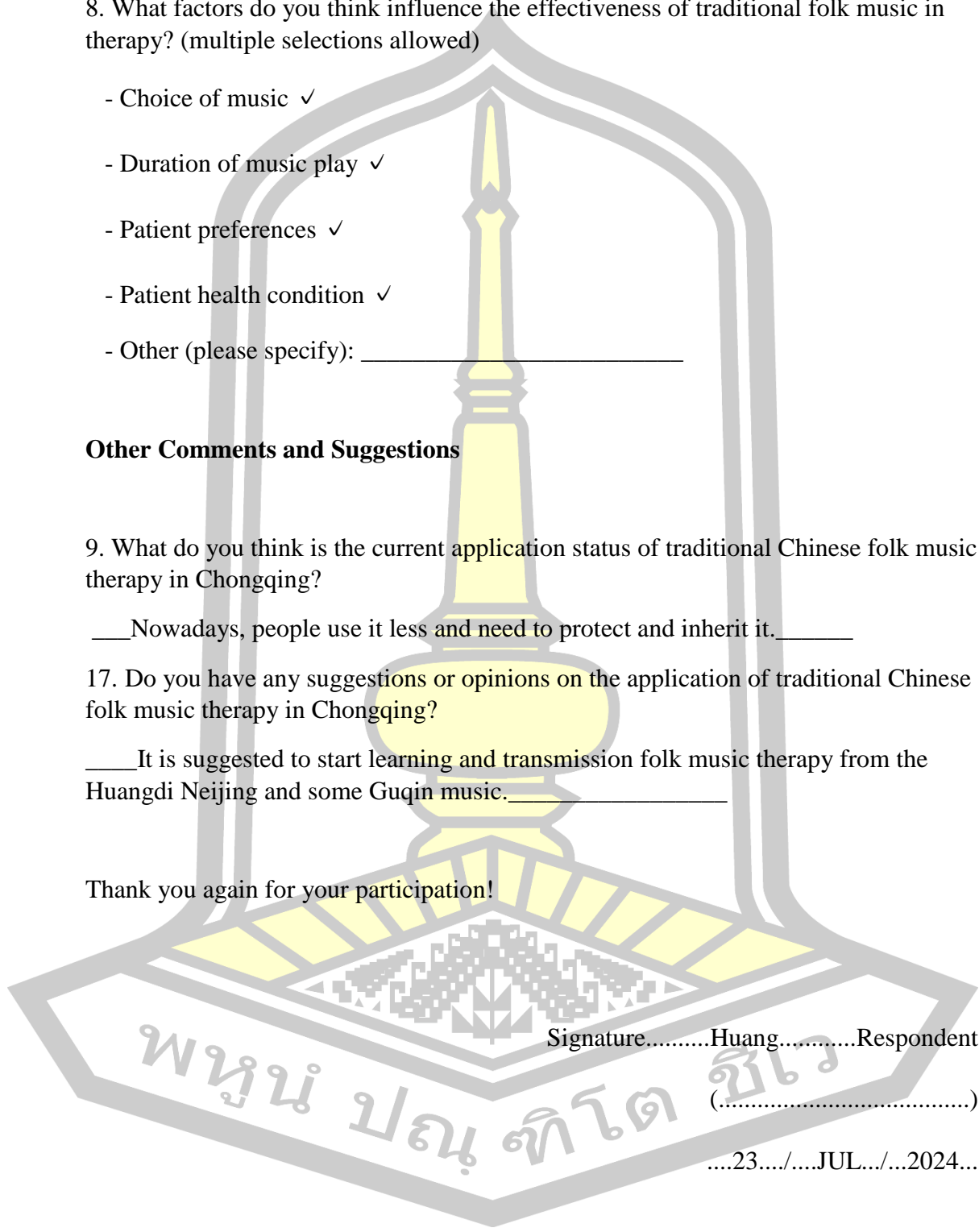
\_\_\_It is suggested to start learning and transmission folk music therapy from the Huangdi Neijing and some Guqin music.\_\_\_\_\_

Thank you again for your participation!

Signature.....Huang.....Respondent

(.....)

....23.../....JUL.../...2024...



## Survey Questionnaire on Traditional Chinese Folk Music Therapy Repertoire in Chongqing

The analysis of Traditional Chinese folk music therapy in Chongqing, China

---

### Statement

Dear Respondent,

Thank you for participating in this survey on the use of traditional Chinese folk music for therapeutic purposes. This survey aims to understand the use of traditional Chinese folk music pieces in music therapy within various healthcare institutions in Chongqing. Your responses are valuable to our research and will contribute significantly to establishing guidelines for traditional Chinese folk music therapy.

### Basic Information

Your name: Dr.Li Position: Doctor of traditional Chinese medicine

1. Name of your institution: HeDao Chinese Medicine Hospital

2. Type of institution (please select):

- City Hospital
- Massage Parlor
- Traditional Chinese Medicine Clinic ✓
- Traditional Physiotherapy and Bone Correction Center
- Other (please specify): \_\_\_\_\_

### Use of Traditional Chinese Folk Music for Therapy

3. Does your institution use traditional Chinese folk music for therapy?

- Yes ✓
- No

4. If yes, how frequently is traditional Chinese folk music used in your institution?

- Daily
- Several times a week ✓
- Once a week
- Several times a month
- Other (please specify): \_\_\_\_\_

5. If yes, please list the traditional Chinese folk music pieces commonly used in your institution (please specify the name of the piece and the performer, if available):

- Piece 1: \_\_\_\_\_ GuangLingSan \_\_\_\_\_
- Piece 2: \_\_\_\_\_ LieZiYuFeng \_\_\_\_\_
- Piece 3: \_\_\_\_\_ ZhuangZhouMengDie \_\_\_\_\_
- Piece 4: \_\_\_\_\_ WenWangCao \_\_\_\_\_
- Piece 5: \_\_\_\_\_ ZhaoJunYuan \_\_\_\_\_

6. What are the primary purposes of using these pieces in therapy? (multiple selections allowed)

- Relaxation ✓
- Pain relief
- Improving sleep ✓
- Reducing anxiety ✓
- Boosting immunity
- Other (please specify): \_\_\_\_\_

7. How do patients generally respond to traditional Chinese folk music during therapy? (multiple selections allowed)

- Very positive ✓
- Generally positive ✓
- No significant effect
- Sometimes negative
- Very negative

- Other (please specify): \_\_\_\_\_

8. What factors do you think influence the effectiveness of traditional folk music in therapy? (multiple selections allowed)

- Choice of music ✓
- Duration of music play ✓
- Patient preferences ✓
- Patient health condition ✓
- Other (please specify): \_\_\_\_\_

#### Other Comments and Suggestions

9. What do you think is the current application status of traditional Chinese folk music therapy in Chongqing?

The current situation is that there are fewer and fewer people who know about "traditional Chinese folk music therapy", and there are probably only a few practitioners of traditional Chinese medicine who are aware of this.

18. Do you have any suggestions or opinions on the application of traditional Chinese folk music therapy in Chongqing?

Suggest conducting more experiments for people who enjoy listening to traditional Chinese folk music, as the results may be better.

Thank you again for your participation!

Signature.....Li.....Respondent

(.....)

....23.../....JUL.../...2024...

## Survey Questionnaire on Traditional Chinese Folk Music Therapy Repertoire in Chongqing

The analysis of Traditional Chinese folk music therapy in Chongqing, China

---

### Statement

Dear Respondent,

Thank you for participating in this survey on the use of traditional Chinese folk music for therapeutic purposes. This survey aims to understand the use of traditional Chinese folk music pieces in music therapy within various healthcare institutions in Chongqing. Your responses are valuable to our research and will contribute significantly to establishing guidelines for traditional Chinese folk music therapy.

### Basic Information

Your name: Dr.Long Position: Doctor of traditional Chinese medicine

1. Name of your institution: LingLong Chinese Medicine Clinic

2. Type of institution (please select):

- City Hospital
- Massage Parlor
- Traditional Chinese Medicine Clinic ✓
- Traditional Physiotherapy and Bone Correction Center
- Other (please specify): \_\_\_\_\_

### Use of Traditional Chinese Folk Music for Therapy

3. Does your institution use traditional Chinese folk music for therapy?

- Yes ✓
- No

4. If yes, how frequently is traditional Chinese folk music used in your institution?

- Daily ✓
- Several times a week
- Once a week
- Several times a month
- Other (please specify): \_\_\_\_\_

5. If yes, please list the traditional Chinese folk music pieces commonly used in your institution (please specify the name of the piece and the performer, if available):

- Piece 1: \_\_\_\_\_ MeiHuaSanNong \_\_\_\_\_
- Piece 2: \_\_\_\_\_ PingShaLuoYan \_\_\_\_\_
- Piece 3: \_\_\_\_\_ YangChunBaiXue \_\_\_\_\_
- Piece 4: \_\_\_\_\_ ChunJiangHuaYueYe \_\_\_\_\_
- Piece 5: \_\_\_\_\_ QiaoGe \_\_\_\_\_

6. What are the primary purposes of using these pieces in therapy? (multiple selections allowed)

- Relaxation ✓
- Pain relief
- Improving sleep
- Reducing anxiety ✓
- Boosting immunity
- Other (please specify): \_\_\_\_\_

7. How do patients generally respond to traditional Chinese folk music during therapy? (multiple selections allowed)

- Very positive ✓
- Generally positive ✓
- No significant effect ✓
- Sometimes negative
- Very negative

- Other (please specify): \_\_\_\_\_

8. What factors do you think influence the effectiveness of traditional folk music in therapy? (multiple selections allowed)

- Choice of music ✓
- Duration of music play ✓
- Patient preferences ✓
- Patient health condition ✓
- Other (please specify): \_\_\_\_\_

### Other Comments and Suggestions

9. What do you think is the current application status of traditional Chinese folk music therapy in Chongqing?

Many people have heard of it, but it is seldom seen and rarely used in practice.

19. Do you have any suggestions or opinions on the application of traditional Chinese folk music therapy in Chongqing?

Suggest conducting more research on the HuangDiNeiJing. Then listen more to ancient Chinese music such as Guzheng and Guqin songs.

Thank you again for your participation!

Signature.....Long.....Respondent

(.....)

....21.../....JUL.../...2024...

## Interview Form for Elderly Individuals in Chongqing Who Self-Perceive Having Negative Emotions

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Participant:

Thank you for your interest in participating in this study on the effects of traditional Chinese folk music therapy. This test aims to investigate the impact of traditional folk music on alleviating negative emotions in the elderly. Your participation will provide valuable data for our research and may benefit more elderly people.

### Basic Information

1. Your Name: Chen Guifang
2. Gender:
  - Male
  - Female ✓
3. Age: 72

### Health and Emotional Status

4. Do you have any of the following negative emotions? (multiple selections allowed)

- Anxiety ✓
- Depression ✓
- Insomnia ✓

- High stress ✓
  - Other (please specify): \_\_\_\_\_
5. How long have you been experiencing these negative emotions?
- Less than 6 months
  - 6 months to 1 year
  - 1 to 3 years ✓
  - More than 3 years
6. Have you received any form of emotional or psychological treatment?
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

7. Do you have any other health issues? (e.g., hypertension, diabetes, etc.)
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

### Music Experience

8. Do you like listening to music?
- Yes ✓
  - No
9. Have you listened to traditional Chinese folk music?
- Yes ✓
  - No

If yes, what types of traditional Chinese folk music do you like the most?

\_\_\_\_\_No fixed type\_\_\_\_\_

### Willingness to Participate in the Test

10. Are you willing to participate in our study on the effects of traditional Chinese folk music therapy?

- Yes ✓
- No

11. What time of day is most convenient for you to participate in the music therapy test?

- Morning
- Afternoon ✓
- Evening

12. Is there anything else we should know or any suggestions you have?

\_\_\_\_\_

Thank you again for your participation! We will contact you soon to confirm the arrangements.

Signature.....陈桂芳.....Participant

พหุบัณฑิต (.....)  
.....20.../..AUG../..2024..

## Interview Form for Elderly Individuals in Chongqing Who Self-Perceive Having Negative Emotions

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Participant:

Thank you for your interest in participating in this study on the effects of traditional Chinese folk music therapy. This test aims to investigate the impact of traditional folk music on alleviating negative emotions in the elderly. Your participation will provide valuable data for our research and may benefit more elderly people.

### Basic Information

1. Your Name:    Ji Linhai
2. Gender:
  - Male
  - Female
3. Age:    74

### Health and Emotional Status

4. Do you have any of the following negative emotions? (multiple selections allowed)

- Anxiety
- Depression
- Insomnia

- High stress ✓
  - Other (please specify): \_\_\_\_\_
5. How long have you been experiencing these negative emotions?
- Less than 6 months
  - 6 months to 1 year
  - 1 to 3 years
  - More than 3 years ✓
6. Have you received any form of emotional or psychological treatment?
- Yes ✓
  - No

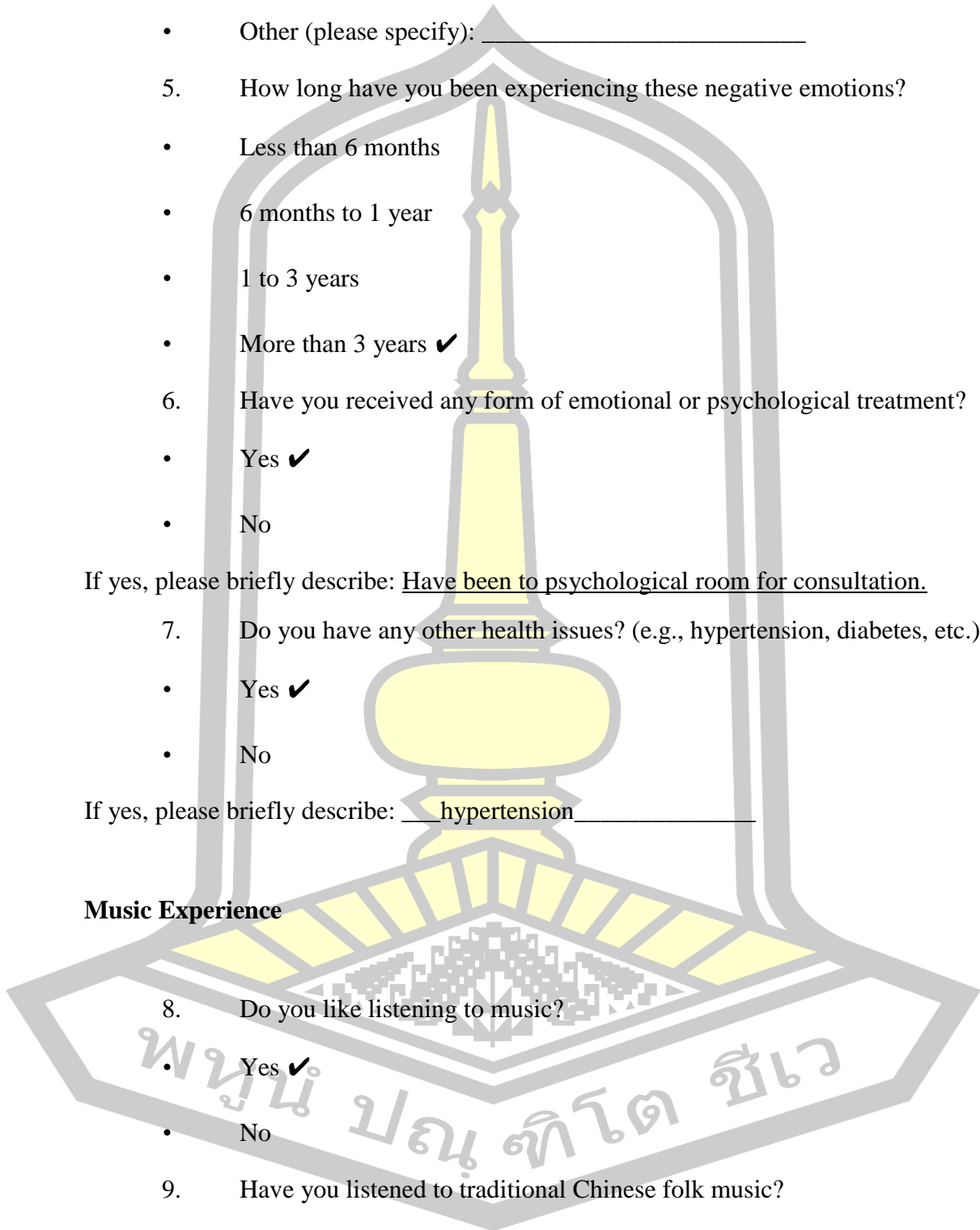
If yes, please briefly describe: Have been to psychological room for consultation.

7. Do you have any other health issues? (e.g., hypertension, diabetes, etc.)
- Yes ✓
  - No

If yes, please briefly describe: hypertension

### Music Experience

8. Do you like listening to music?
- Yes ✓
  - No
9. Have you listened to traditional Chinese folk music?
- Yes ✓
  - No



If yes, what types of traditional Chinese folk music do you like the most?

\_\_\_\_\_ No fixed type \_\_\_\_\_

**Willingness to Participate in the Test**

10. Are you willing to participate in our study on the effects of traditional Chinese folk music therapy?

- Yes ✓
- No

11. What time of day is most convenient for you to participate in the music therapy test?

- Morning
- Afternoon ✓
- Evening

12. Is there anything else we should know or any suggestions you have?

\_\_\_\_\_

Thank you again for your participation! We will contact you soon to confirm the arrangements.

มูลนิธิ ปณฺทิตโต ชีโว

Signature.....季林海.....Participant

(.....)

...20.../..AUG../..2024..

## Interview Form for Elderly Individuals in Chongqing Who Self-Perceive Having Negative Emotions

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Participant:

Thank you for your interest in participating in this study on the effects of traditional Chinese folk music therapy. This test aims to investigate the impact of traditional folk music on alleviating negative emotions in the elderly. Your participation will provide valuable data for our research and may benefit more elderly people.

### Basic Information

1. Your Name: Li Xiaofen
2. Gender:
  - Male
  - Female ✓
3. Age: 70

### Health and Emotional Status

4. Do you have any of the following negative emotions? (multiple selections allowed)
  - Anxiety ✓
  - Depression ✓
  - Insomnia
  - High stress ✓

- Other (please specify): \_\_\_\_\_
5. How long have you been experiencing these negative emotions?
- Less than 6 months
  - 6 months to 1 year
  - 1 to 3 years ✓
  - More than 3 years
6. Have you received any form of emotional or psychological treatment?
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

7. Do you have any other health issues? (e.g., hypertension, diabetes, etc.)
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

### Music Experience

8. Do you like listening to music?
- Yes ✓
  - No
9. Have you listened to traditional Chinese folk music?
- Yes ✓
  - No

If yes, what types of traditional Chinese folk music do you like the most?

\_\_\_\_\_ No fixed type \_\_\_\_\_

### Willingness to Participate in the Test

10. Are you willing to participate in our study on the effects of traditional Chinese folk music therapy?

- Yes ✓
- No

11. What time of day is most convenient for you to participate in the music therapy test?

- Morning
- Afternoon ✓
- Evening

13. Is there anything else we should know or any suggestions you have?

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Thank you again for your participation! We will contact you soon to confirm the arrangements.

Signature.....李晓芬.....Participant

(.....)

...20.../..AUG../..2024..

พหุบัณฑิต

## Interview Form for Elderly Individuals in Chongqing Who Self-Perceive Having Negative Emotions

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Participant:

Thank you for your interest in participating in this study on the effects of traditional Chinese folk music therapy. This test aims to investigate the impact of traditional folk music on alleviating negative emotions in the elderly. Your participation will provide valuable data for our research and may benefit more elderly people.

### Basic Information

1. Your Name: LuXianfang
2. Gender:
  - Male
  - Female ✓
3. Age: 72

### Health and Emotional Status

4. Do you have any of the following negative emotions? (multiple selections allowed)

- Anxiety ✓
- Depression ✓
- Insomnia ✓

- High stress ✓

• Other (please specify): \_\_\_\_\_

5. How long have you been experiencing these negative emotions?

- Less than 6 months

- 6 months to 1 year

- 1 to 3 years ✓

- More than 3 years

6. Have you received any form of emotional or psychological treatment?

- Yes

- No ✓

If yes, please briefly describe: \_\_\_\_\_

7. Do you have any other health issues? (e.g., hypertension, diabetes, etc.)

- Yes

- No ✓

If yes, please briefly describe: \_\_\_\_\_

### Music Experience

8. Do you like listening to music?

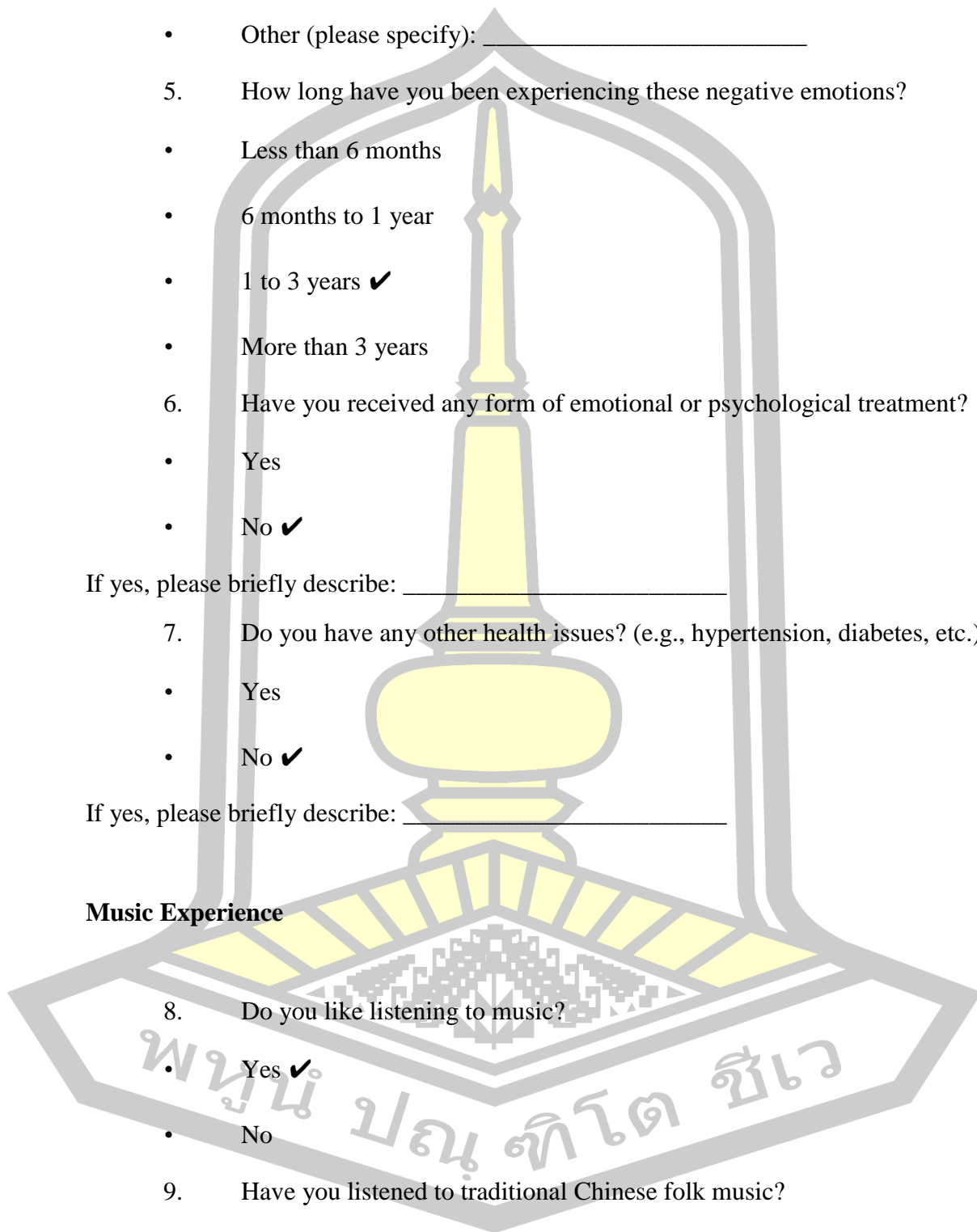
- Yes ✓

- No

9. Have you listened to traditional Chinese folk music?

- Yes ✓

- No



If yes, what types of traditional Chinese folk music do you like the most?

\_\_\_\_\_No fixed type\_\_\_\_\_

### Willingness to Participate in the Test

10. Are you willing to participate in our study on the effects of traditional Chinese folk music therapy?

- Yes ✓
- No

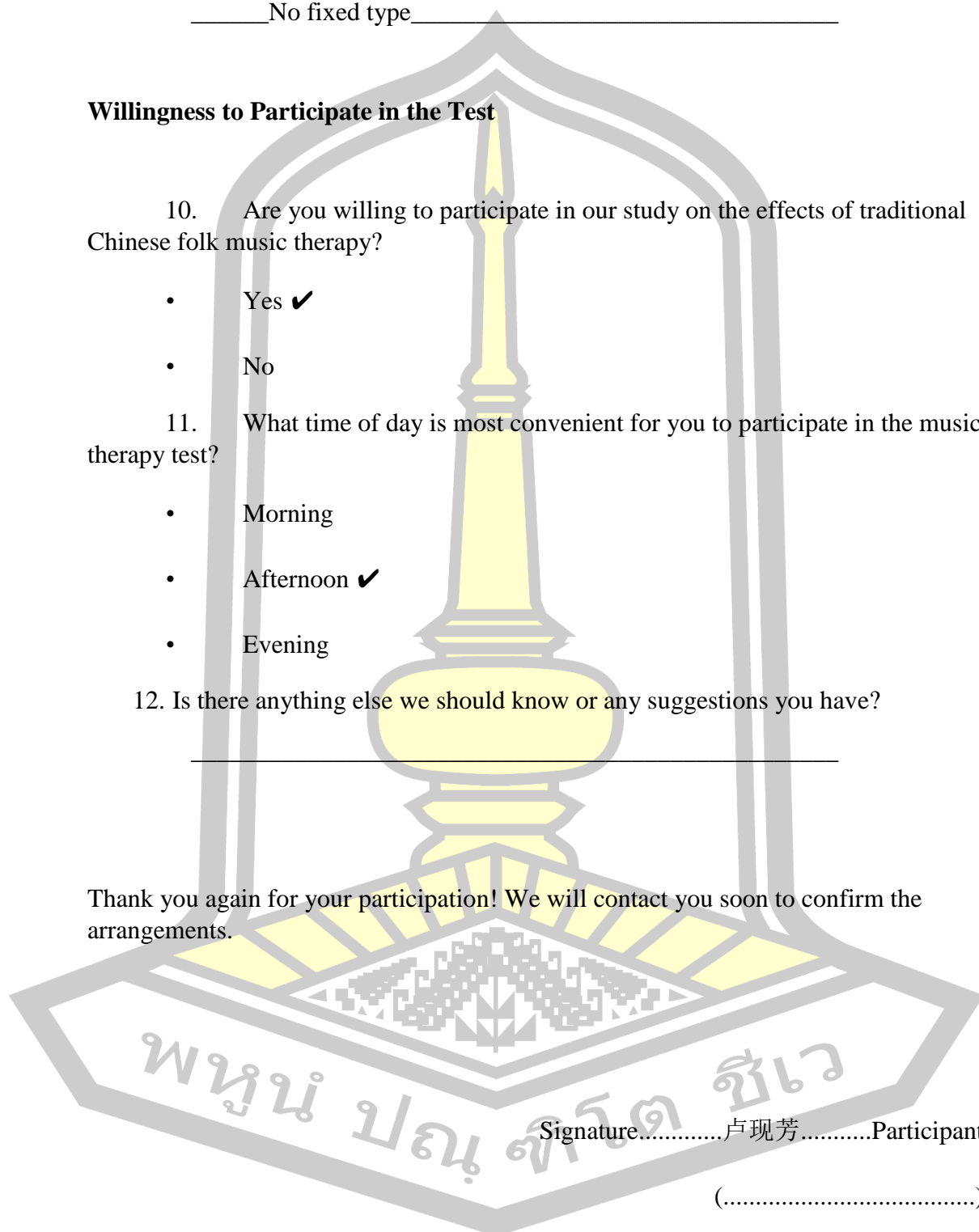
11. What time of day is most convenient for you to participate in the music therapy test?

- Morning
- Afternoon ✓
- Evening

12. Is there anything else we should know or any suggestions you have?

\_\_\_\_\_

Thank you again for your participation! We will contact you soon to confirm the arrangements.



Signature.....卢现芳.....Participant

(.....)

...20.../..AUG../..2024..

## Interview Form for Elderly Individuals in Chongqing Who Self-Perceive Having Negative Emotions

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Participant:

Thank you for your interest in participating in this study on the effects of traditional Chinese folk music therapy. This test aims to investigate the impact of traditional folk music on alleviating negative emotions in the elderly. Your participation will provide valuable data for our research and may benefit more elderly people.

### Basic Information

1. Your Name: Lu Xianrong
2. Gender:
  - Male
  - Female ✓
3. Age: 73

### Health and Emotional Status

4. Do you have any of the following negative emotions? (multiple selections allowed)

- Anxiety ✓
- Depression ✓
- Insomnia

- High stress ✓
  - Other (please specify): \_\_\_\_\_
5. How long have you been experiencing these negative emotions?
- Less than 6 months
  - 6 months to 1 year
  - 1 to 3 years ✓
  - More than 3 years
6. Have you received any form of emotional or psychological treatment?
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

7. Do you have any other health issues? (e.g., hypertension, diabetes, etc.)
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

### Music Experience

8. Do you like listening to music?
- Yes ✓
  - No
9. Have you listened to traditional Chinese folk music?
- Yes ✓
  - No

If yes, what types of traditional Chinese folk music do you like the most?

\_\_\_\_\_No fixed type\_\_\_\_\_

### Willingness to Participate in the Test

10. Are you willing to participate in our study on the effects of traditional Chinese folk music therapy?

- Yes ✓
- No

11. What time of day is most convenient for you to participate in the music therapy test?

- Morning
- Afternoon ✓
- Evening

14. Is there anything else we should know or any suggestions you have?

\_\_\_\_\_

Thank you again for your participation! We will contact you soon to confirm the arrangements.

Signature.....卢现蓉.....Participant

(.....)

...20.../..AUG../..2024..

## Interview Form for Elderly Individuals in Chongqing Who Self-Perceive Having Negative Emotions

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Participant:

Thank you for your interest in participating in this study on the effects of traditional Chinese folk music therapy. This test aims to investigate the impact of traditional folk music on alleviating negative emotions in the elderly. Your participation will provide valuable data for our research and may benefit more elderly people.

### Basic Information

1. Your Name: Sun Zongping
2. Gender:
  - Male
  - Female
3. Age: 70

### Health and Emotional Status

4. Do you have any of the following negative emotions? (multiple selections allowed)

- Anxiety
- Depression
- Insomnia

- High stress ✓
  - Other (please specify): \_\_\_\_\_
5. How long have you been experiencing these negative emotions?
- Less than 6 months
  - 6 months to 1 year
  - 1 to 3 years ✓
  - More than 3 years
6. Have you received any form of emotional or psychological treatment?
- Yes ✓
  - No

If yes, please briefly describe: \_\_\_\_\_

7. Do you have any other health issues? (e.g., hypertension, diabetes, etc.)
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

### Music Experience

8. Do you like listening to music?
- Yes ✓
  - No
9. Have you listened to traditional Chinese folk music?
- Yes ✓
  - No

If yes, what types of traditional Chinese folk music do you like the most?

\_\_\_\_\_No fixed type\_\_\_\_\_

### Willingness to Participate in the Test

10. Are you willing to participate in our study on the effects of traditional Chinese folk music therapy?

- Yes ✓
- No

11. What time of day is most convenient for you to participate in the music therapy test?

- Morning
- Afternoon ✓
- Evening

15. Is there anything else we should know or any suggestions you have?

\_\_\_\_\_

Thank you again for your participation! We will contact you soon to confirm the arrangements.

Signature.....孙宗平.....Participant

(.....)

...20.../..AUG../..2024..

## Interview Form for Elderly Individuals in Chongqing Who Self-Perceive Having Negative Emotions

The analysis of Traditional Chinese folk music therapy in Chongqing, China

---

### Statement

Dear Participant:

Thank you for your interest in participating in this study on the effects of traditional Chinese folk music therapy. This test aims to investigate the impact of traditional folk music on alleviating negative emotions in the elderly. Your participation will provide valuable data for our research and may benefit more elderly people.

### Basic Information

1. Your Name: Wang Jun
2. Gender:
  - Male
  - Female
3. Age: 70

### Health and Emotional Status

4. Do you have any of the following negative emotions? (multiple selections allowed)

- Anxiety
- Depression
- Insomnia

- High stress ✓

• Other (please specify): \_\_\_\_\_

5. How long have you been experiencing these negative emotions?

- Less than 6 months

- 6 months to 1 year

- 1 to 3 years ✓

- More than 3 years

6. Have you received any form of emotional or psychological treatment?

- Yes

- No ✓

If yes, please briefly describe: \_\_\_\_\_

7. Do you have any other health issues? (e.g., hypertension, diabetes, etc.)

- Yes

- No ✓

If yes, please briefly describe: \_\_\_\_\_

### Music Experience

8. Do you like listening to music?

- Yes

- No ✓

9. Have you listened to traditional Chinese folk music?

- Yes ✓

- No

If yes, what types of traditional Chinese folk music do you like the most?

\_\_\_\_\_No fixed type\_\_\_\_\_

### Willingness to Participate in the Test

10. Are you willing to participate in our study on the effects of traditional Chinese folk music therapy?

- Yes ✓
- No

11. What time of day is most convenient for you to participate in the music therapy test?

- Morning
- Afternoon ✓
- Evening

16. Is there anything else we should know or any suggestions you have?

\_\_\_\_\_

Thank you again for your participation! We will contact you soon to confirm the arrangements.

Signature.....王军.....Participant

(.....)

...20.../..AUG../..2024..

## Interview Form for Elderly Individuals in Chongqing Who Self-Perceive Having Negative Emotions

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Participant:

Thank you for your interest in participating in this study on the effects of traditional Chinese folk music therapy. This test aims to investigate the impact of traditional folk music on alleviating negative emotions in the elderly. Your participation will provide valuable data for our research and may benefit more elderly people.

### Basic Information

1. Your Name:   Zhang Qiang
2. Gender:
  - Male
  - Female
3. Age:   74

### Health and Emotional Status

4. Do you have any of the following negative emotions? (multiple selections allowed)

- Anxiety
- Depression
- Insomnia

- High stress ✓
  - Other (please specify): \_\_\_\_\_
5. How long have you been experiencing these negative emotions?
- Less than 6 months
  - 6 months to 1 year
  - 1 to 3 years ✓
  - More than 3 years
6. Have you received any form of emotional or psychological treatment?
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

7. Do you have any other health issues? (e.g., hypertension, diabetes, etc.)
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

### Music Experience

8. Do you like listening to music?
- Yes ✓
  - No
9. Have you listened to traditional Chinese folk music?
- Yes ✓
  - No

If yes, what types of traditional Chinese folk music do you like the most?

\_\_\_\_\_No fixed type\_\_\_\_\_

### Willingness to Participate in the Test

10. Are you willing to participate in our study on the effects of traditional Chinese folk music therapy?

- Yes ✓
- No

11. What time of day is most convenient for you to participate in the music therapy test?

- Morning
- Afternoon ✓
- Evening

17. Is there anything else we should know or any suggestions you have?

\_\_\_\_\_

Thank you again for your participation! We will contact you soon to confirm the arrangements.

Signature.....张强.....Participant

(.....)

...20.../..AUG../..2024..

## Interview Form for Elderly Individuals in Chongqing Who Self-Perceive Having Negative Emotions

The analysis of Traditional Chinese folk music therapy in Chongqing, China

---

### Statement

Dear Participant:

Thank you for your interest in participating in this study on the effects of traditional Chinese folk music therapy. This test aims to investigate the impact of traditional folk music on alleviating negative emotions in the elderly. Your participation will provide valuable data for our research and may benefit more elderly people.

### Basic Information

1. Your Name:  Zhao Kaishun
2. Gender:
  - Male
  - Female
3. Age:  73

### Health and Emotional Status

4. Do you have any of the following negative emotions? (multiple selections allowed)

- Anxiety
- Depression
- Insomnia

- High stress ✓
  - Other (please specify): \_\_\_\_\_
5. How long have you been experiencing these negative emotions?
- Less than 6 months
  - 6 months to 1 year
  - 1 to 3 years ✓
  - More than 3 years
6. Have you received any form of emotional or psychological treatment?
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

7. Do you have any other health issues? (e.g., hypertension, diabetes, etc.)
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

### Music Experience

8. Do you like listening to music?
- Yes
  - No ✓
9. Have you listened to traditional Chinese folk music?
- Yes ✓
  - No

If yes, what types of traditional Chinese folk music do you like the most?

\_\_\_\_\_No fixed type\_\_\_\_\_

### Willingness to Participate in the Test

10. Are you willing to participate in our study on the effects of traditional Chinese folk music therapy?

- Yes ✓
- No

11. What time of day is most convenient for you to participate in the music therapy test?

- Morning
- Afternoon ✓
- Evening

18. Is there anything else we should know or any suggestions you have?

\_\_\_\_\_

Thank you again for your participation! We will contact you soon to confirm the arrangements.

Signature.....赵开顺.....Participant

(.....)

...20.../..AUG../..2024..

## Interview Form for Elderly Individuals in Chongqing Who Self-Perceive Having Negative Emotions

The analysis of Traditional Chinese folk music therapy in Chongqing, China

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### Statement

Dear Participant:

Thank you for your interest in participating in this study on the effects of traditional Chinese folk music therapy. This test aims to investigate the impact of traditional folk music on alleviating negative emotions in the elderly. Your participation will provide valuable data for our research and may benefit more elderly people.

### Basic Information

1. Your Name: Zhou Jianguo
2. Gender:
  - Male
  - Female
3. Age: 72

### Health and Emotional Status

4. Do you have any of the following negative emotions? (multiple selections allowed)

- Anxiety
- Depression
- Insomnia

- High stress ✓
  - Other (please specify): \_\_\_\_\_
5. How long have you been experiencing these negative emotions?
- Less than 6 months
  - 6 months to 1 year
  - 1 to 3 years ✓
  - More than 3 years
6. Have you received any form of emotional or psychological treatment?
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

7. Do you have any other health issues? (e.g., hypertension, diabetes, etc.)
- Yes
  - No ✓

If yes, please briefly describe: \_\_\_\_\_

### Music Experience

8. Do you like listening to music?
- Yes
  - No ✓
9. Have you listened to traditional Chinese folk music?
- Yes ✓
  - No

If yes, what types of traditional Chinese folk music do you like the most?

\_\_\_\_\_No fixed type\_\_\_\_\_

### Willingness to Participate in the Test

10. Are you willing to participate in our study on the effects of traditional Chinese folk music therapy?

- Yes ✓
- No

11. What time of day is most convenient for you to participate in the music therapy test?

- Morning
- Afternoon ✓
- Evening

19. Is there anything else we should know or any suggestions you have?

\_\_\_\_\_

Thank you again for your participation! We will contact you soon to confirm the arrangements.

Signature.....周建国.....Participant

(.....)

...20.../..AUG../..2024..

## Psychological Assessment Form for Participants

The analysis of Traditional Chinese folk music therapy in Chongqing, China

### Statement

Thank you for participating in this study. Please answer the following questions based on your emotional state before, during, and after music therapy. For each question, select a number that indicates the extent to which you have felt this way. The rating scale is as follows:

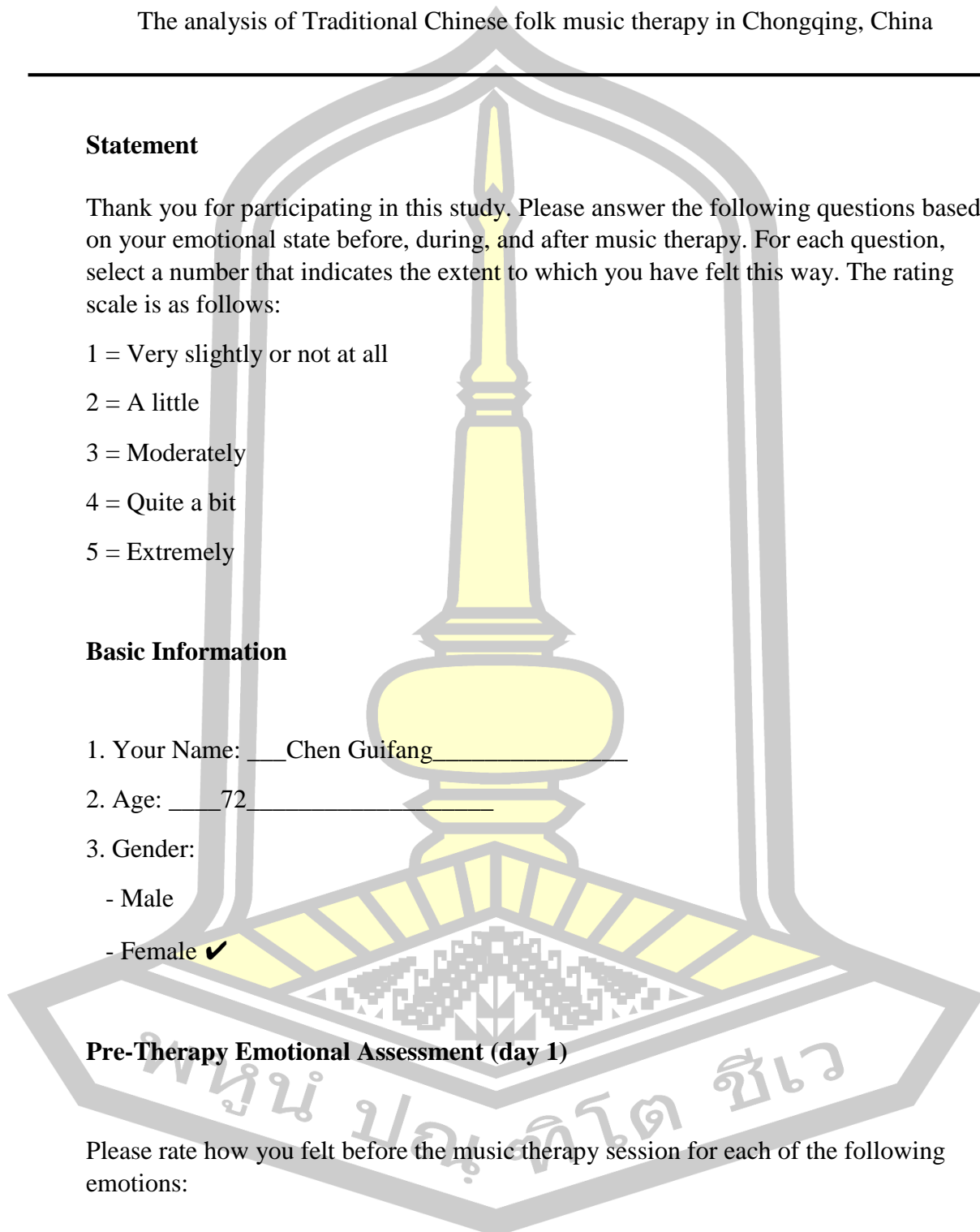
- 1 = Very slightly or not at all
- 2 = A little
- 3 = Moderately
- 4 = Quite a bit
- 5 = Extremely

### Basic Information

1. Your Name: \_\_\_Chen Guifang\_\_\_\_\_
2. Age: \_\_\_72\_\_\_\_\_
3. Gender:
  - Male
  - Female

### Pre-Therapy Emotional Assessment (day 1)

Please rate how you felt before the music therapy session for each of the following emotions:

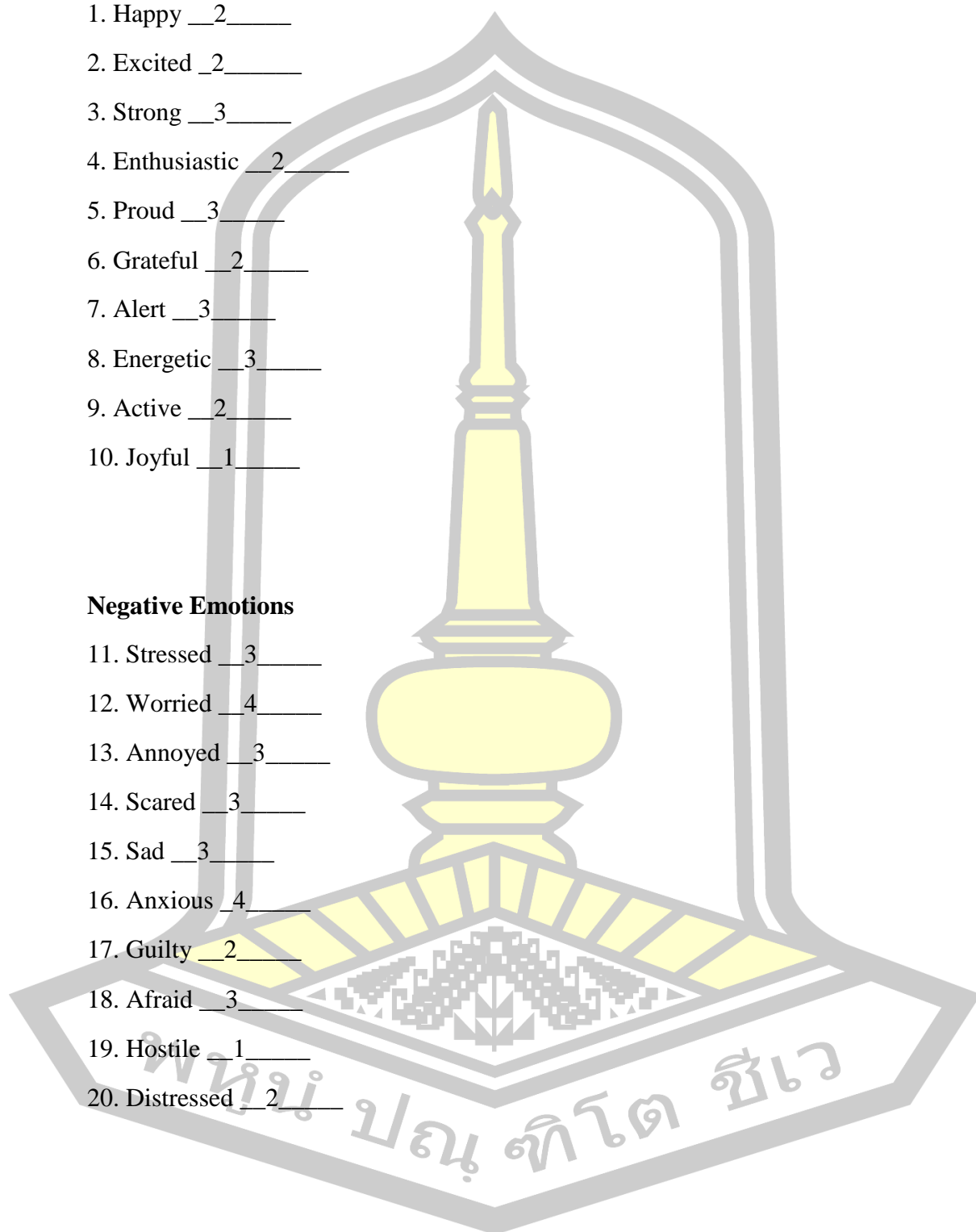


**Positive Emotions**

1. Happy \_\_2\_\_
2. Excited \_\_2\_\_
3. Strong \_\_3\_\_
4. Enthusiastic \_\_2\_\_
5. Proud \_\_3\_\_
6. Grateful \_\_2\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_3\_\_
9. Active \_\_2\_\_
10. Joyful \_\_1\_\_

**Negative Emotions**

11. Stressed \_\_3\_\_
12. Worried \_\_4\_\_
13. Annoyed \_\_3\_\_
14. Scared \_\_3\_\_
15. Sad \_\_3\_\_
16. Anxious \_\_4\_\_
17. Guilty \_\_2\_\_
18. Afraid \_\_3\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_2\_\_



### Mid-Therapy Emotional Assessment (day 3)

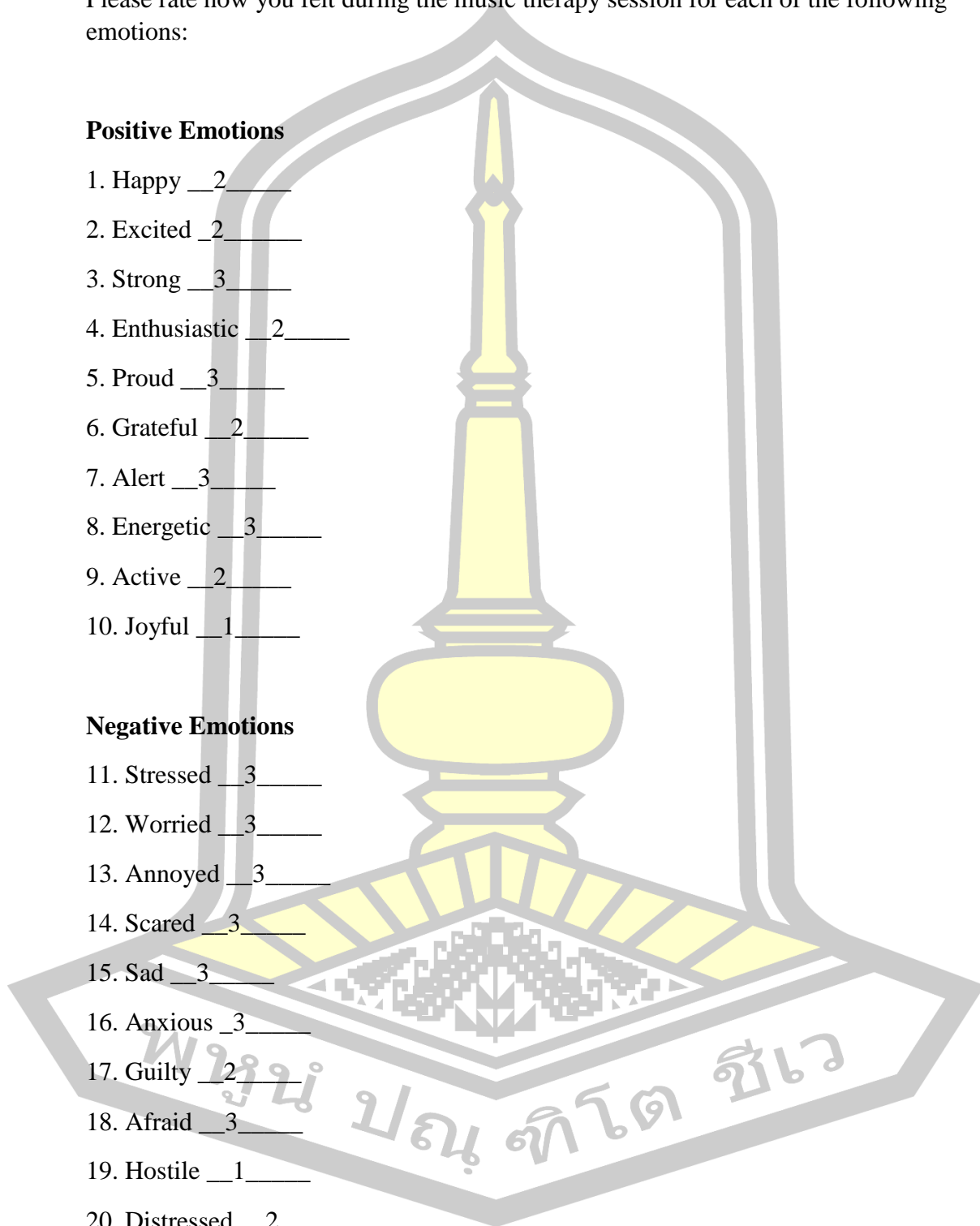
Please rate how you felt during the music therapy session for each of the following emotions:

#### Positive Emotions

1. Happy \_\_2\_\_
2. Excited \_\_2\_\_
3. Strong \_\_3\_\_
4. Enthusiastic \_\_2\_\_
5. Proud \_\_3\_\_
6. Grateful \_\_2\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_3\_\_
9. Active \_\_2\_\_
10. Joyful \_\_1\_\_

#### Negative Emotions

11. Stressed \_\_3\_\_
12. Worried \_\_3\_\_
13. Annoyed \_\_3\_\_
14. Scared \_\_3\_\_
15. Sad \_\_3\_\_
16. Anxious \_\_3\_\_
17. Guilty \_\_2\_\_
18. Afraid \_\_3\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_2\_\_



### Post-Therapy Emotional Assessment (day 7)

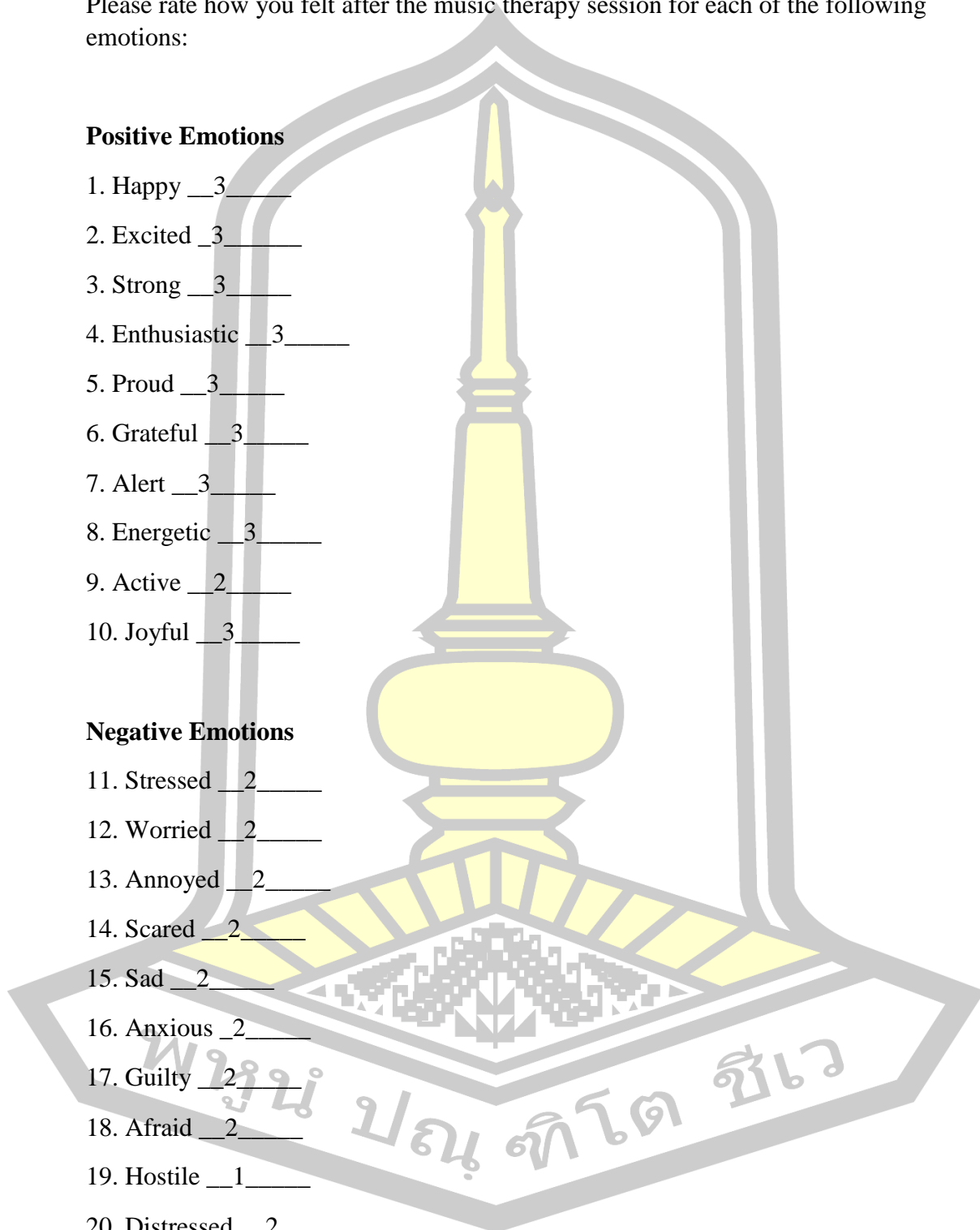
Please rate how you felt after the music therapy session for each of the following emotions:

#### Positive Emotions

1. Happy \_\_3\_\_
2. Excited \_3\_\_
3. Strong \_\_3\_\_
4. Enthusiastic \_\_3\_\_
5. Proud \_\_3\_\_
6. Grateful \_\_3\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_3\_\_
9. Active \_\_2\_\_
10. Joyful \_\_3\_\_

#### Negative Emotions

11. Stressed \_\_2\_\_
12. Worried \_\_2\_\_
13. Annoyed \_\_2\_\_
14. Scared \_\_2\_\_
15. Sad \_\_2\_\_
16. Anxious \_\_2\_\_
17. Guilty \_\_2\_\_
18. Afraid \_\_2\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_2\_\_



## Music Experience

1. Did you enjoy listening to traditional Chinese folk music?

- Yes ✓

- No

2. What are your favorite traditional Chinese folk music pieces?

- Piece 1: GuangLingSan

- Piece 2: MeiHuaSanNong

- Piece 3: GuiQuLaiCi

3. How did your emotions change after listening to traditional Chinese folk music?  
(Please describe)

These days, I've gradually become less anxious.

Additional Comments and Suggestions

4. Do you have any comments or suggestions regarding this music therapy session?

Suggest using a real Guqin instead of playing music, maybe will be better.

Thank you again for your participation! Your feedback is crucial to our research.

Signature.....陈桂芳.....Participant

(.....)

....28..../...AUG.../...2024.....

## Psychological Assessment Form for Participants

The analysis of Traditional Chinese folk music therapy in Chongqing, China

### Statement

Thank you for participating in this study. Please answer the following questions based on your emotional state before, during, and after music therapy. For each question, select a number that indicates the extent to which you have felt this way. The rating scale is as follows:

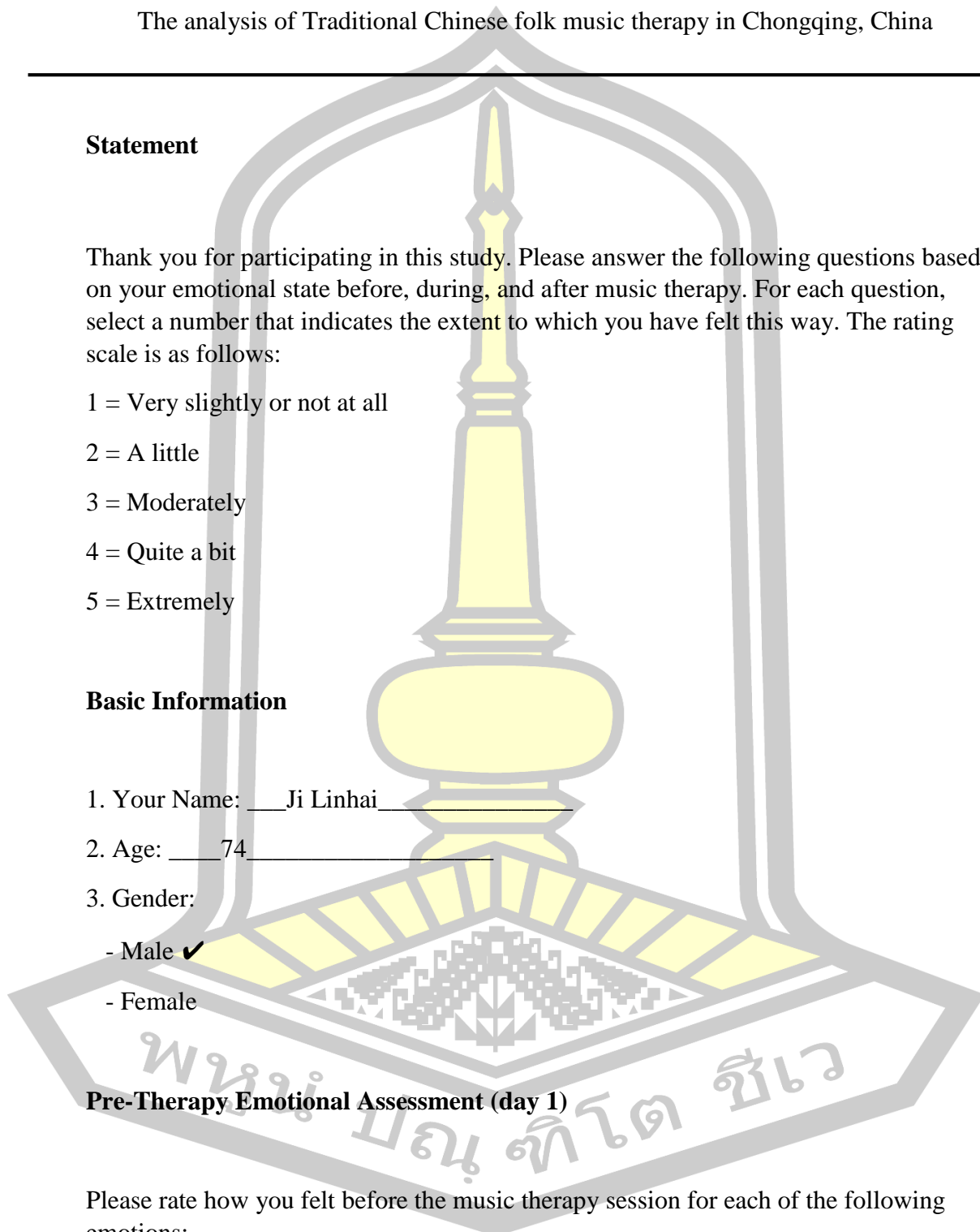
- 1 = Very slightly or not at all
- 2 = A little
- 3 = Moderately
- 4 = Quite a bit
- 5 = Extremely

### Basic Information

1. Your Name:     Ji Linhai
2. Age:     74
3. Gender:
  - Male
  - Female

### Pre-Therapy Emotional Assessment (day 1)

Please rate how you felt before the music therapy session for each of the following emotions:

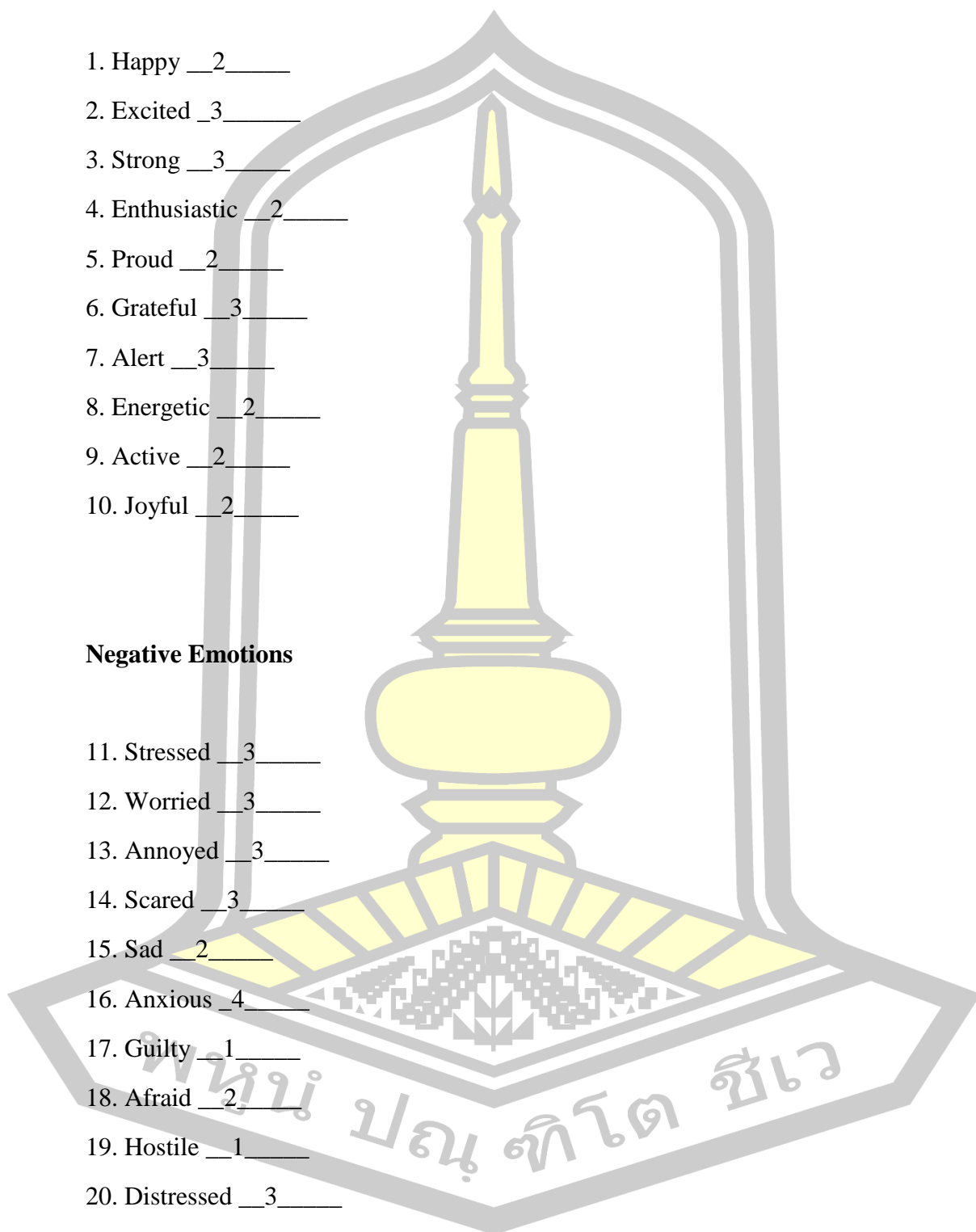


### Positive Emotions

1. Happy \_\_2\_\_
2. Excited \_\_3\_\_
3. Strong \_\_3\_\_
4. Enthusiastic \_\_2\_\_
5. Proud \_\_2\_\_
6. Grateful \_\_3\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_2\_\_
9. Active \_\_2\_\_
10. Joyful \_\_2\_\_

### Negative Emotions

11. Stressed \_\_3\_\_
12. Worried \_\_3\_\_
13. Annoyed \_\_3\_\_
14. Scared \_\_3\_\_
15. Sad \_\_2\_\_
16. Anxious \_\_4\_\_
17. Guilty \_\_1\_\_
18. Afraid \_\_2\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_3\_\_



### Mid-Therapy Emotional Assessment (day 3)

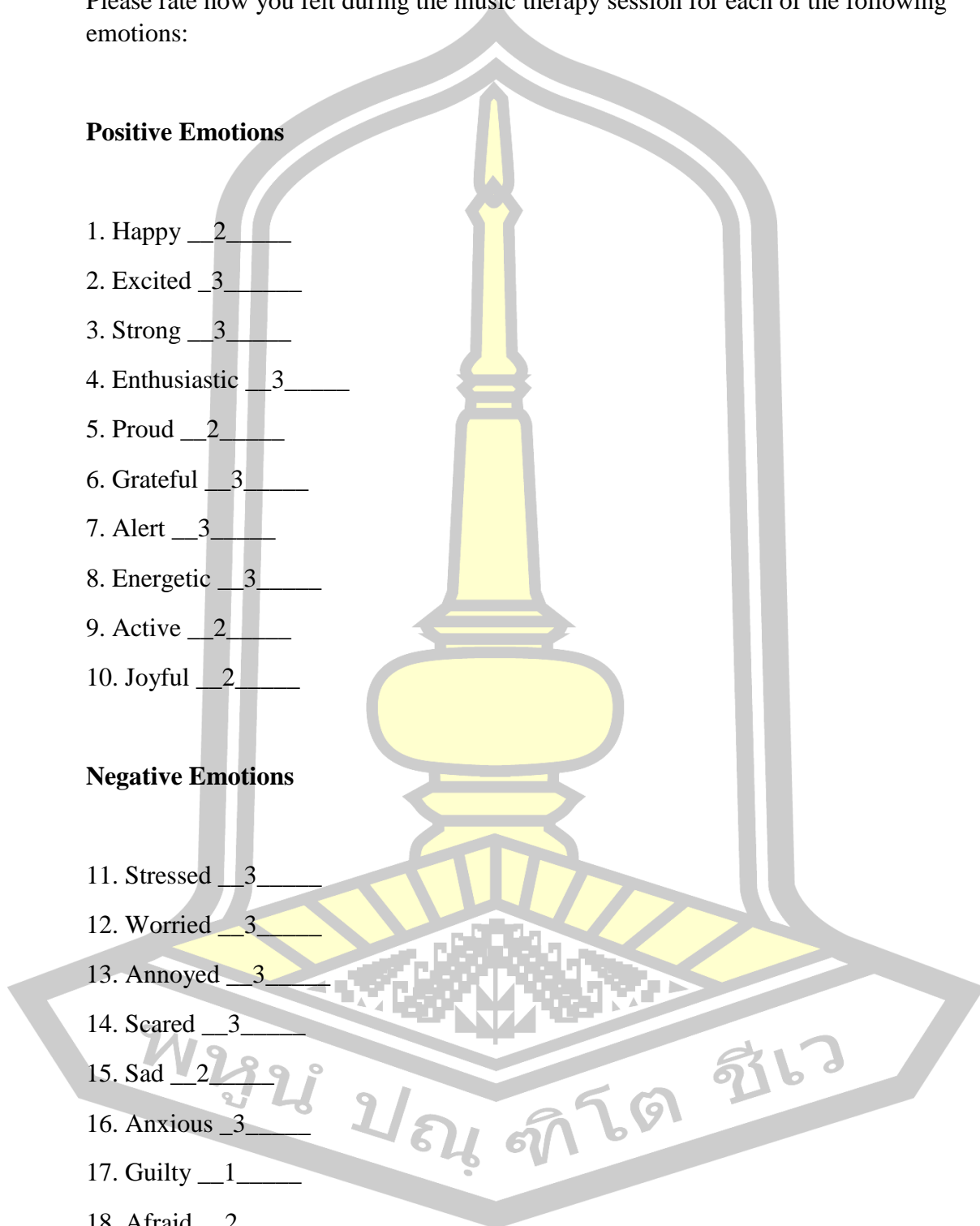
Please rate how you felt during the music therapy session for each of the following emotions:

#### Positive Emotions

1. Happy \_\_2\_\_
2. Excited \_\_3\_\_
3. Strong \_\_3\_\_
4. Enthusiastic \_\_3\_\_
5. Proud \_\_2\_\_
6. Grateful \_\_3\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_3\_\_
9. Active \_\_2\_\_
10. Joyful \_\_2\_\_

#### Negative Emotions

11. Stressed \_\_3\_\_
12. Worried \_\_3\_\_
13. Annoyed \_\_3\_\_
14. Scared \_\_3\_\_
15. Sad \_\_2\_\_
16. Anxious \_\_3\_\_
17. Guilty \_\_1\_\_
18. Afraid \_\_2\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_2\_\_



### Post-Therapy Emotional Assessment (day 7)

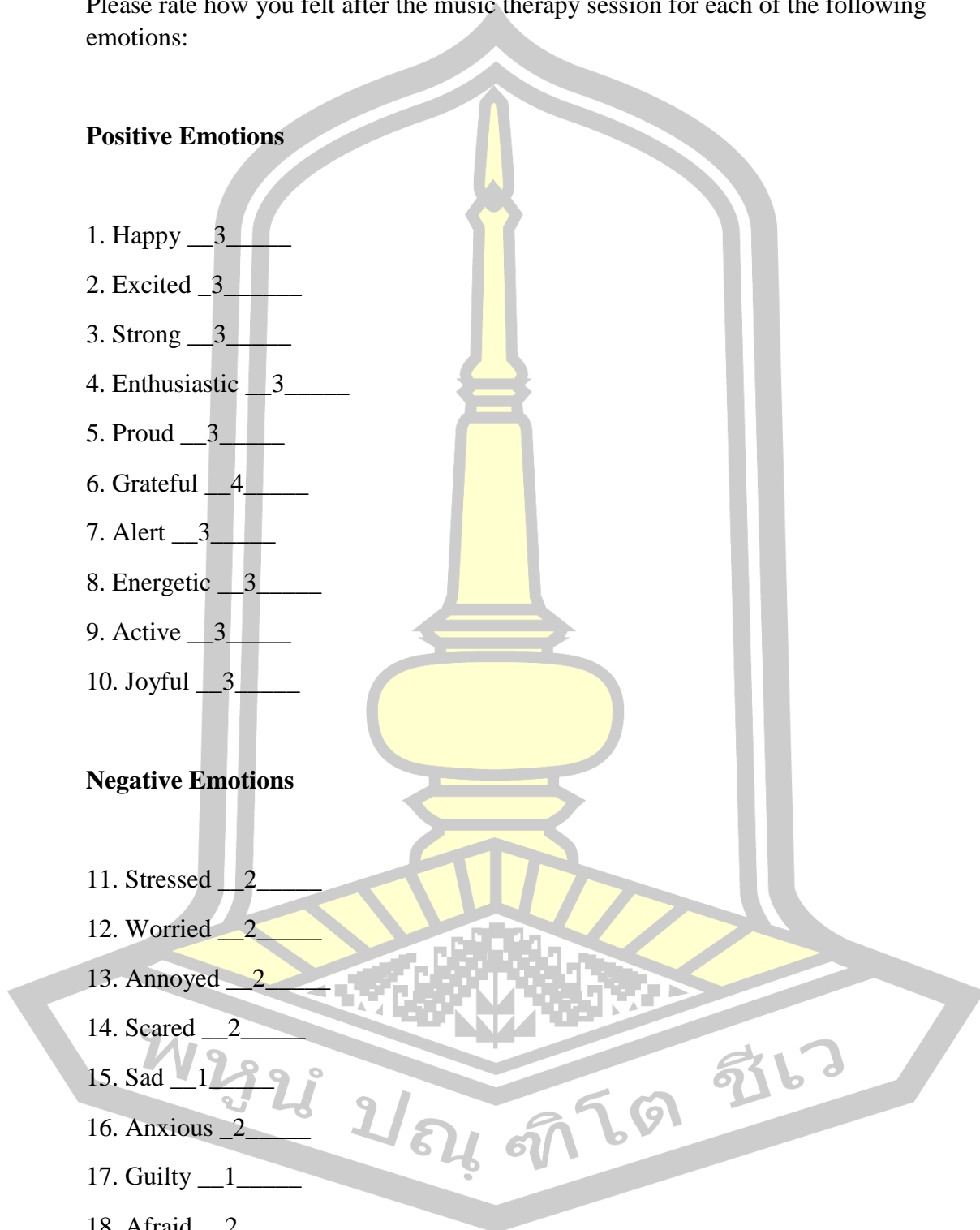
Please rate how you felt after the music therapy session for each of the following emotions:

#### Positive Emotions

1. Happy \_\_3\_\_
2. Excited \_\_3\_\_
3. Strong \_\_3\_\_
4. Enthusiastic \_\_3\_\_
5. Proud \_\_3\_\_
6. Grateful \_\_4\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_3\_\_
9. Active \_\_3\_\_
10. Joyful \_\_3\_\_

#### Negative Emotions

11. Stressed \_\_2\_\_
12. Worried \_\_2\_\_
13. Annoyed \_\_2\_\_
14. Scared \_\_2\_\_
15. Sad \_\_1\_\_
16. Anxious \_\_2\_\_
17. Guilty \_\_1\_\_
18. Afraid \_\_2\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_2\_\_



## Music Experience

1. Did you enjoy listening to traditional Chinese folk music?

- Yes ✓

- No

2. What are your favorite traditional Chinese folk music pieces?

- Piece 1: HuJiaShiBaPai

- Piece 2: MeiHuaSanNong

- Piece 3: GuangLingSan

3. How did your emotions change after listening to traditional Chinese folk music?  
(Please describe)

My mood has relaxed a lot.

Additional Comments and Suggestions

4. Do you have any comments or suggestions regarding this music therapy session?

I feel very good, I think it's worth promoting.

Thank you again for your participation! Your feedback is crucial to our research.

พหุบัณฑิต ชีเว

Signature.....季林海.....Participant

(.....)

....28.../...AUG.../...2024.....

## Psychological Assessment Form for Participants

The analysis of Traditional Chinese folk music therapy in Chongqing, China

### Statement

Thank you for participating in this study. Please answer the following questions based on your emotional state before, during, and after music therapy. For each question, select a number that indicates the extent to which you have felt this way. The rating scale is as follows:

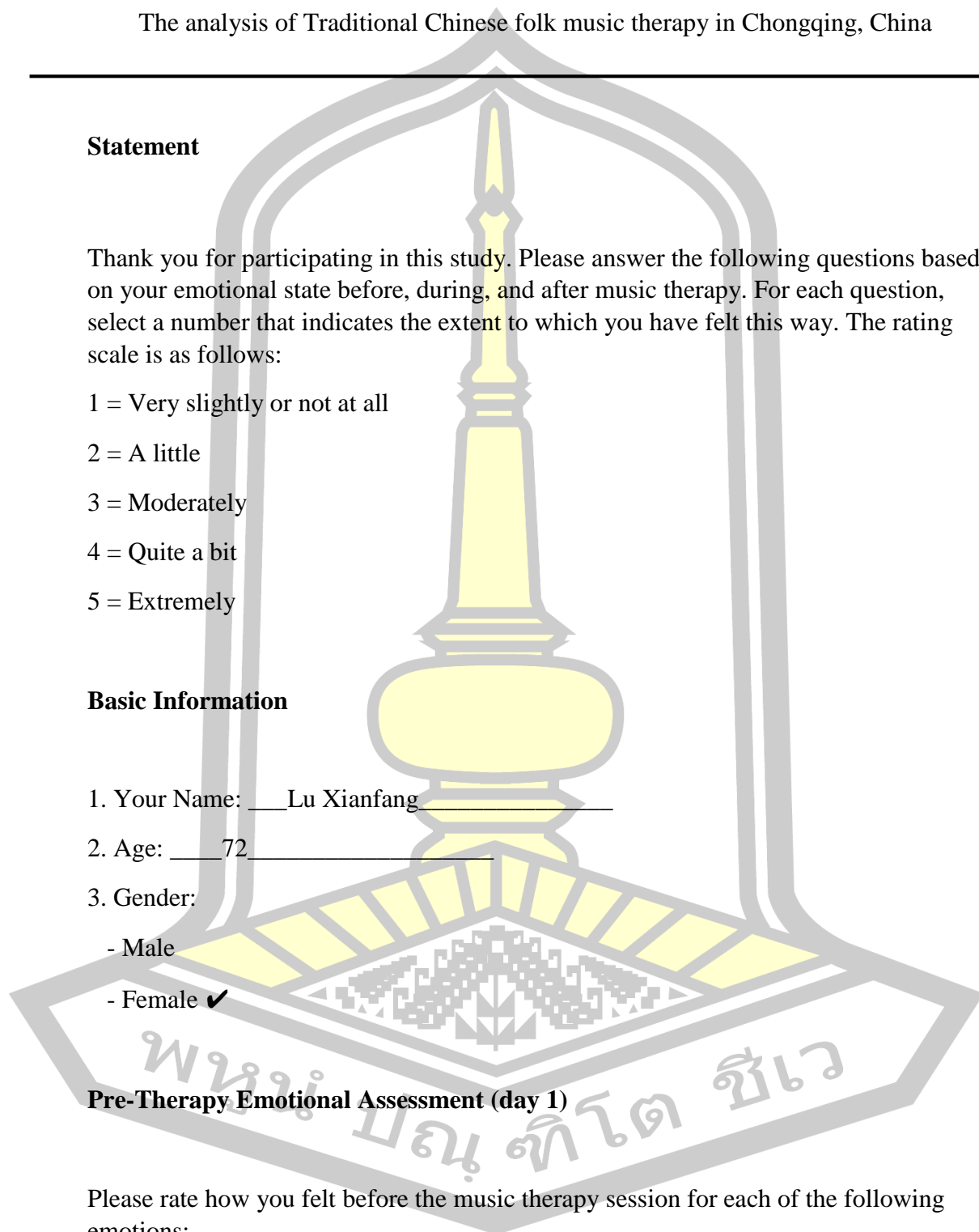
- 1 = Very slightly or not at all
- 2 = A little
- 3 = Moderately
- 4 = Quite a bit
- 5 = Extremely

### Basic Information

1. Your Name: Lu Xianfang
2. Age: 72
3. Gender:
  - Male
  - Female

### Pre-Therapy Emotional Assessment (day 1)

Please rate how you felt before the music therapy session for each of the following emotions:

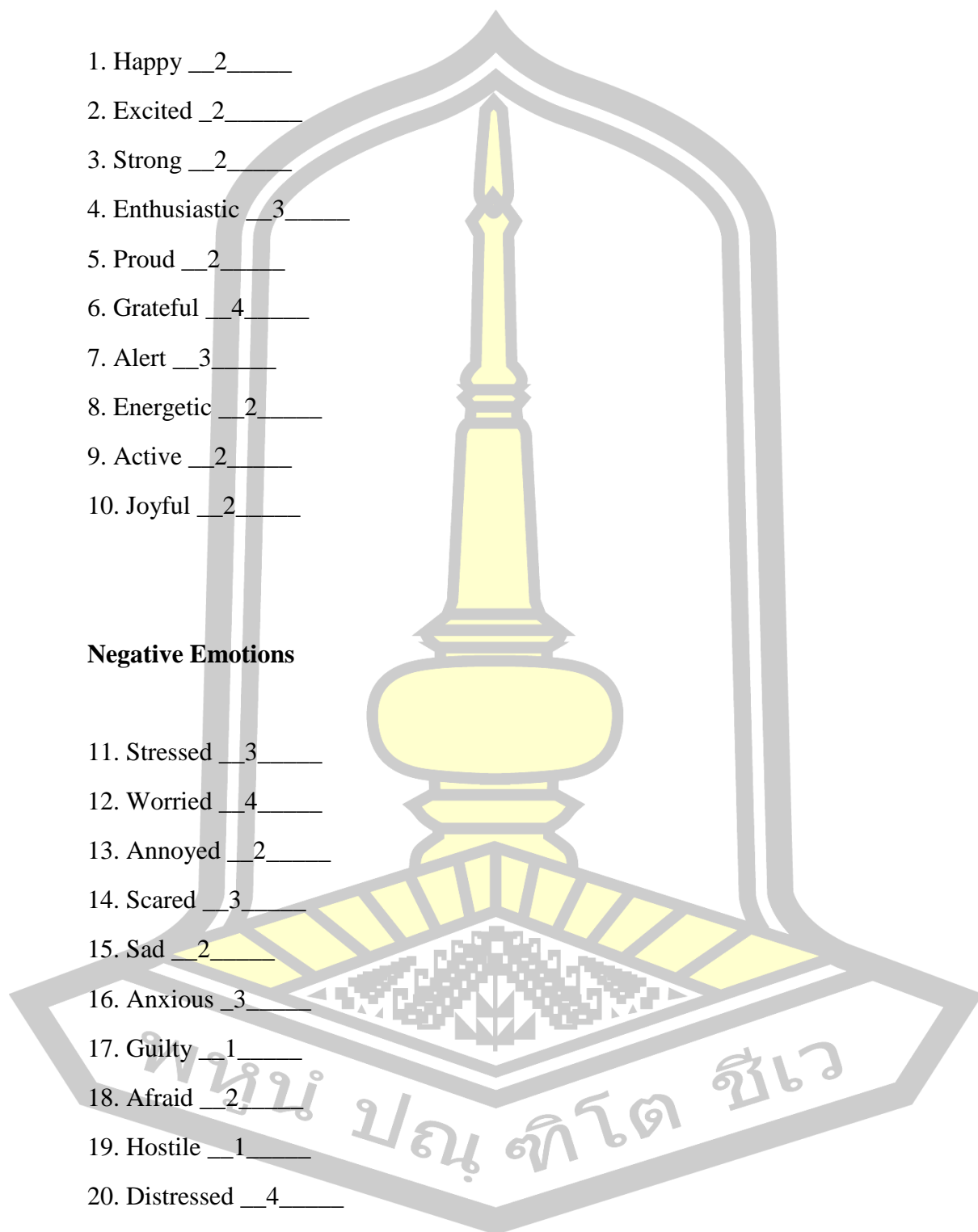


### Positive Emotions

1. Happy \_\_2\_\_
2. Excited \_\_2\_\_
3. Strong \_\_2\_\_
4. Enthusiastic \_\_3\_\_
5. Proud \_\_2\_\_
6. Grateful \_\_4\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_2\_\_
9. Active \_\_2\_\_
10. Joyful \_\_2\_\_

### Negative Emotions

11. Stressed \_\_3\_\_
12. Worried \_\_4\_\_
13. Annoyed \_\_2\_\_
14. Scared \_\_3\_\_
15. Sad \_\_2\_\_
16. Anxious \_\_3\_\_
17. Guilty \_\_1\_\_
18. Afraid \_\_2\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_4\_\_



### Mid-Therapy Emotional Assessment (day 3)

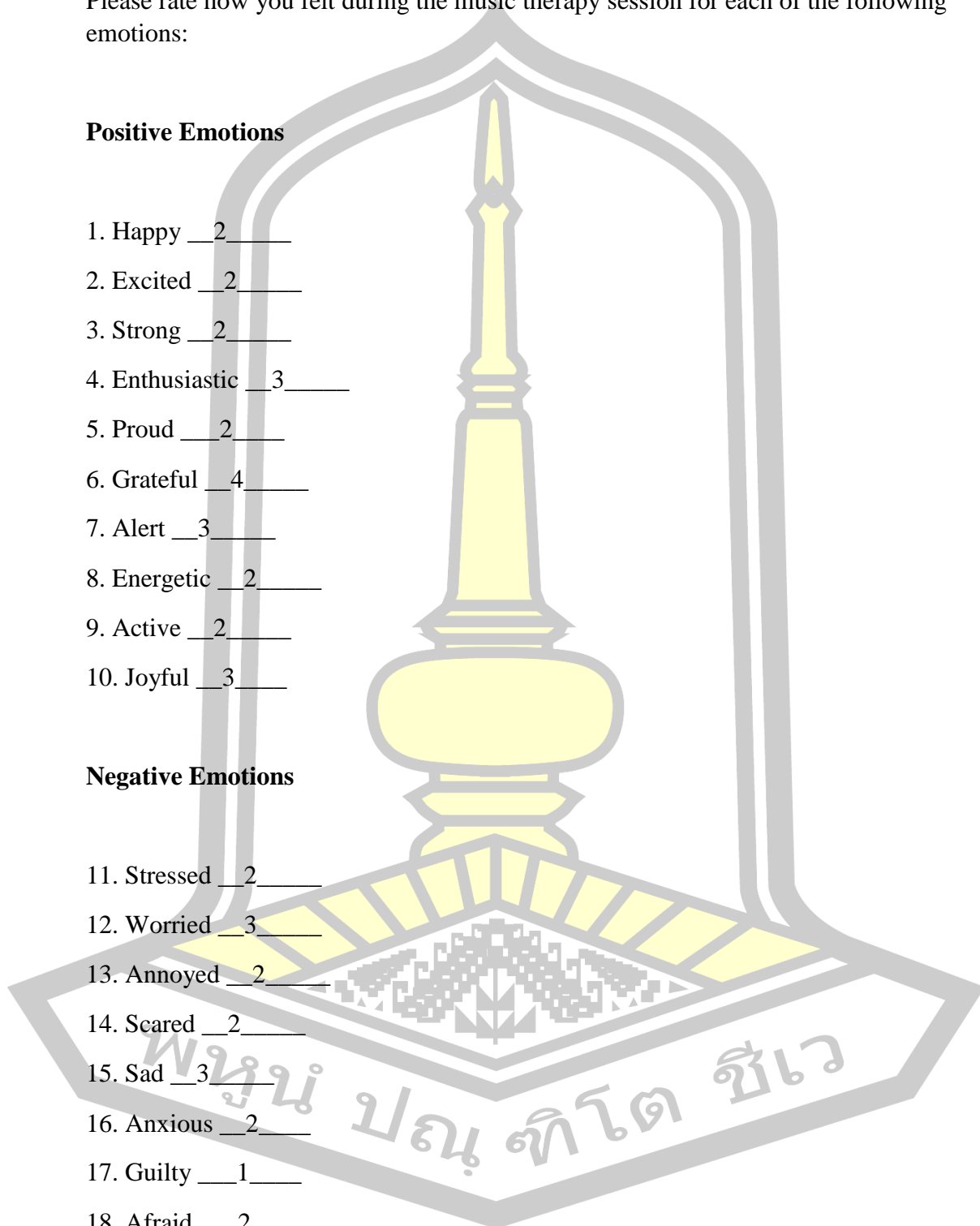
Please rate how you felt during the music therapy session for each of the following emotions:

#### Positive Emotions

1. Happy \_\_2\_\_
2. Excited \_\_2\_\_
3. Strong \_\_2\_\_
4. Enthusiastic \_\_3\_\_
5. Proud \_\_2\_\_
6. Grateful \_\_4\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_2\_\_
9. Active \_\_2\_\_
10. Joyful \_\_3\_\_

#### Negative Emotions

11. Stressed \_\_2\_\_
12. Worried \_\_3\_\_
13. Annoyed \_\_2\_\_
14. Scared \_\_2\_\_
15. Sad \_\_3\_\_
16. Anxious \_\_2\_\_
17. Guilty \_\_1\_\_
18. Afraid \_\_2\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_3\_\_



### Post-Therapy Emotional Assessment (day 7)

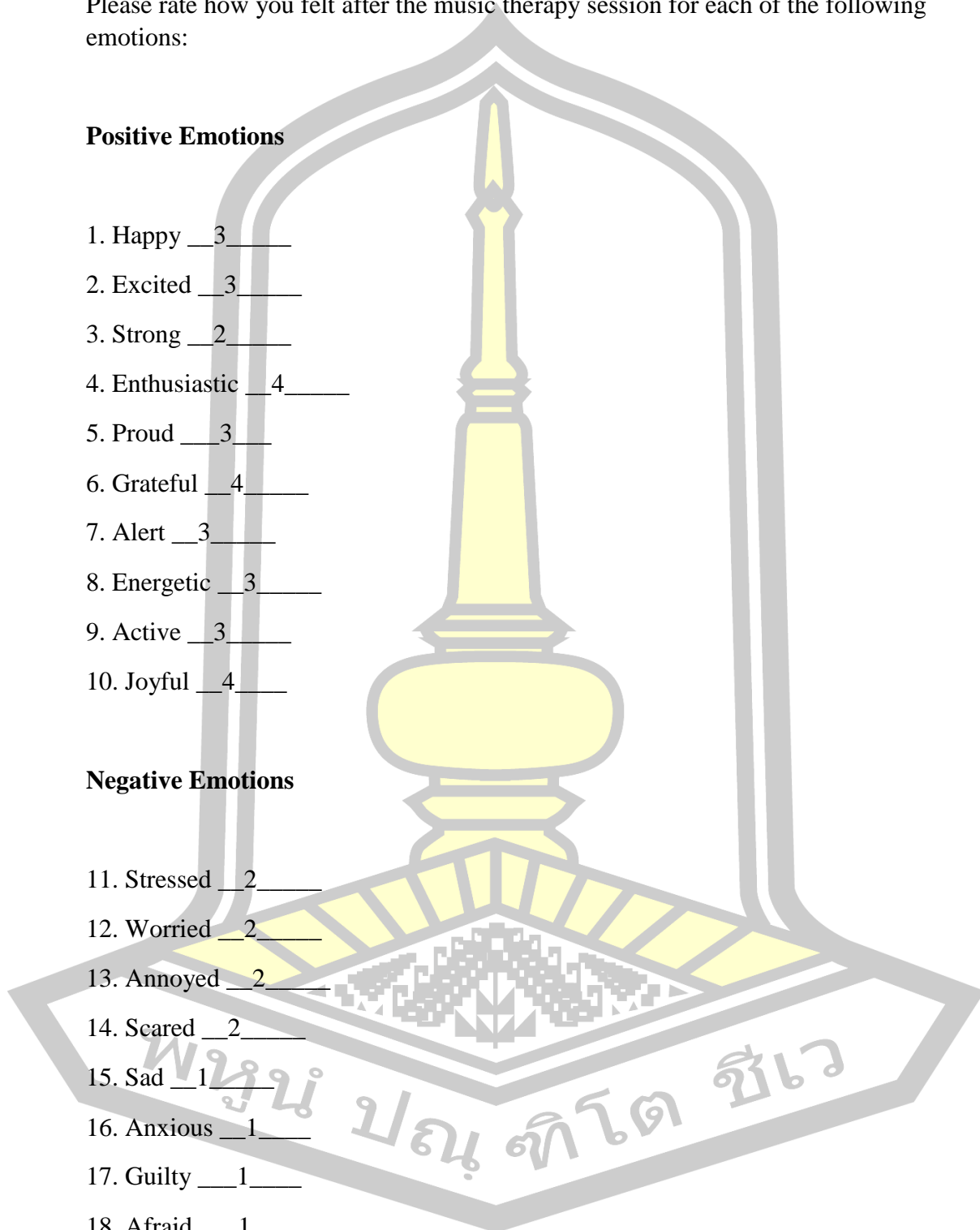
Please rate how you felt after the music therapy session for each of the following emotions:

#### Positive Emotions

1. Happy \_\_3\_\_
2. Excited \_\_3\_\_
3. Strong \_\_2\_\_
4. Enthusiastic \_\_4\_\_
5. Proud \_\_3\_\_
6. Grateful \_\_4\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_3\_\_
9. Active \_\_3\_\_
10. Joyful \_\_4\_\_

#### Negative Emotions

11. Stressed \_\_2\_\_
12. Worried \_\_2\_\_
13. Annoyed \_\_2\_\_
14. Scared \_\_2\_\_
15. Sad \_\_1\_\_
16. Anxious \_\_1\_\_
17. Guilty \_\_1\_\_
18. Afraid \_\_1\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_2\_\_



**Music Experience**

1. Did you enjoy listening to traditional Chinese folk music?

- Yes ✓

- No

2. What are your favorite traditional Chinese folk music pieces?

- Piece 1: GuangLingSan

- Piece 2: MeiHuaSanNong

- Piece 3: GuiQuLaiCi

3. How did your emotions change after listening to traditional Chinese folk music?  
(Please describe)

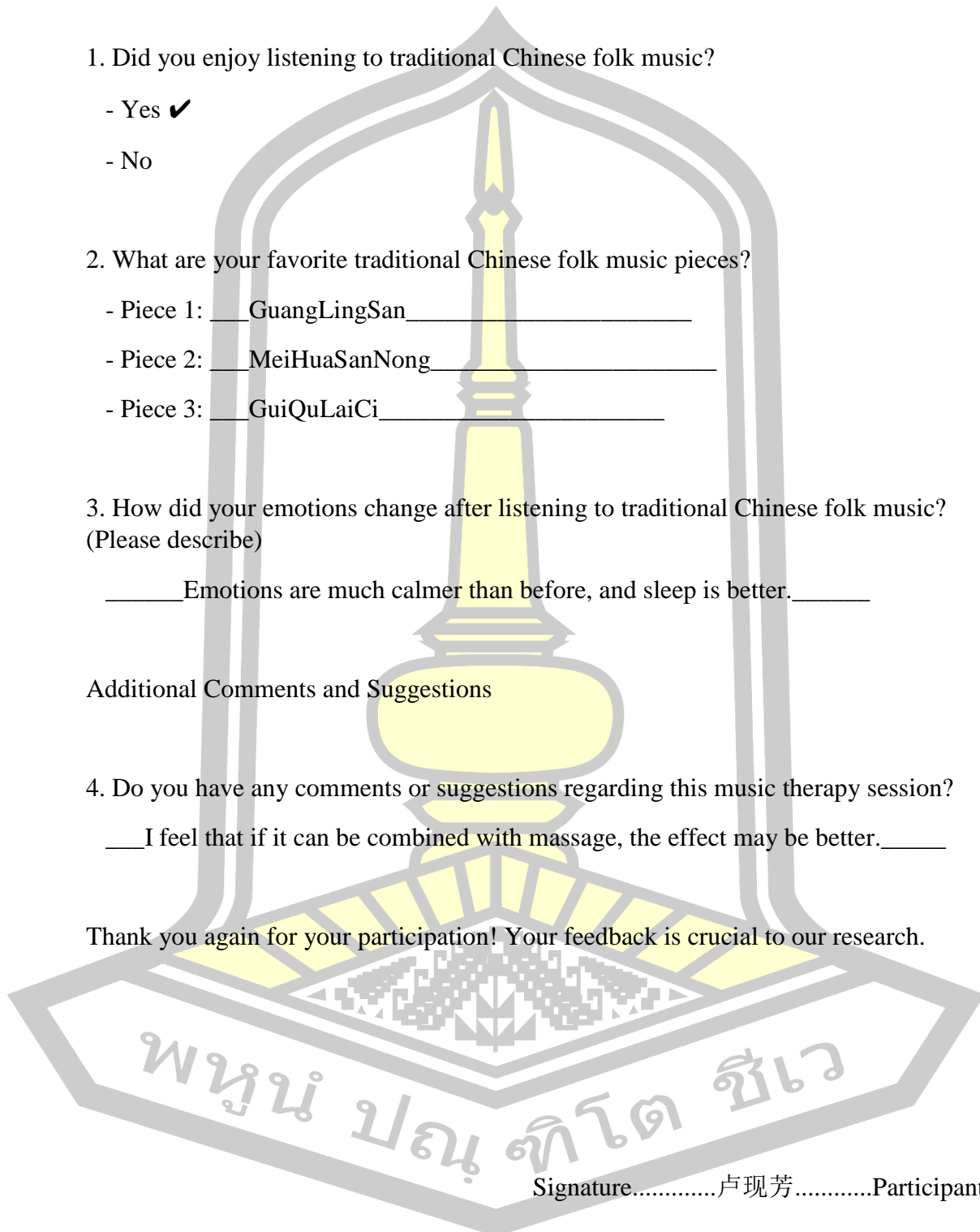
Emotions are much calmer than before, and sleep is better.

Additional Comments and Suggestions

4. Do you have any comments or suggestions regarding this music therapy session?

I feel that if it can be combined with massage, the effect may be better.

Thank you again for your participation! Your feedback is crucial to our research.



Signature.....卢现芳.....Participant

(.....)

....28.../...AUG.../...2024.....

## Psychological Assessment Form for Participants

The analysis of Traditional Chinese folk music therapy in Chongqing, China

### Statement

Thank you for participating in this study. Please answer the following questions based on your emotional state before, during, and after music therapy. For each question, select a number that indicates the extent to which you have felt this way. The rating scale is as follows:

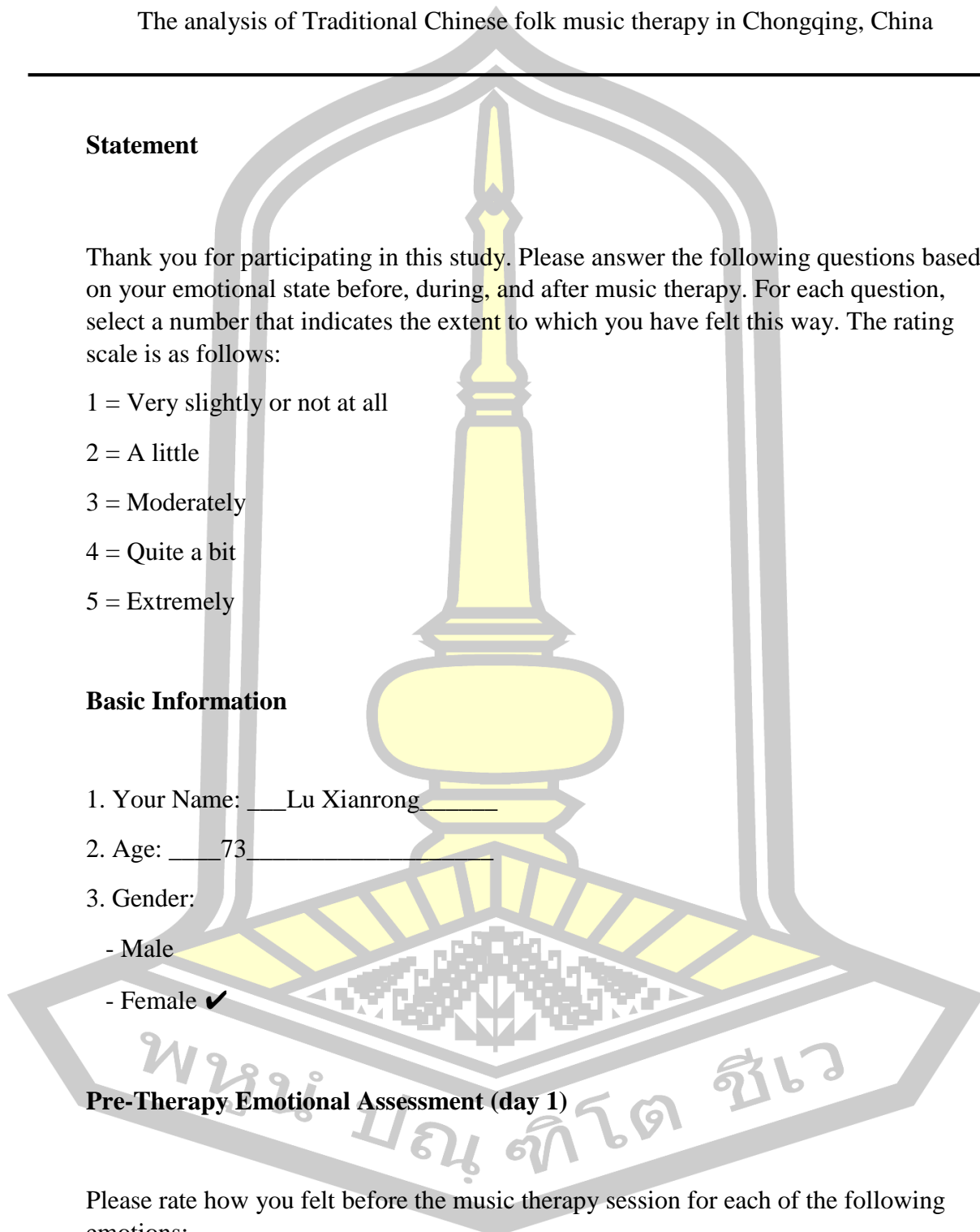
- 1 = Very slightly or not at all
- 2 = A little
- 3 = Moderately
- 4 = Quite a bit
- 5 = Extremely

### Basic Information

1. Your Name: \_\_\_Lu Xianrong\_\_\_
2. Age: \_\_\_73\_\_\_
3. Gender:
  - Male
  - Female

### Pre-Therapy Emotional Assessment (day 1)

Please rate how you felt before the music therapy session for each of the following emotions:

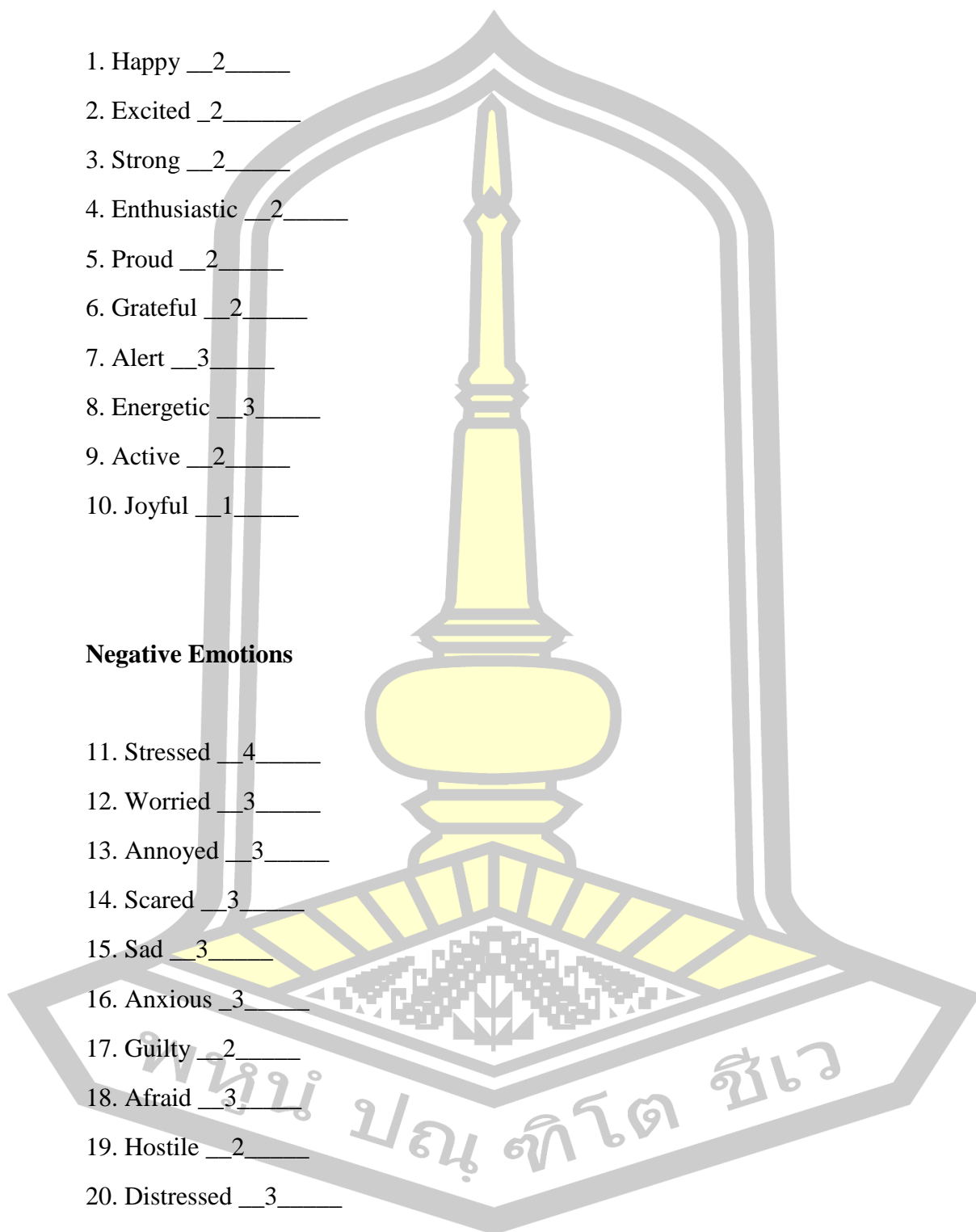


### Positive Emotions

1. Happy \_2\_\_\_\_\_
2. Excited \_2\_\_\_\_\_
3. Strong \_2\_\_\_\_\_
4. Enthusiastic \_2\_\_\_\_\_
5. Proud \_2\_\_\_\_\_
6. Grateful \_2\_\_\_\_\_
7. Alert \_3\_\_\_\_\_
8. Energetic \_3\_\_\_\_\_
9. Active \_2\_\_\_\_\_
10. Joyful \_1\_\_\_\_\_

### Negative Emotions

11. Stressed \_4\_\_\_\_\_
12. Worried \_3\_\_\_\_\_
13. Annoyed \_3\_\_\_\_\_
14. Scared \_3\_\_\_\_\_
15. Sad \_3\_\_\_\_\_
16. Anxious \_3\_\_\_\_\_
17. Guilty \_2\_\_\_\_\_
18. Afraid \_3\_\_\_\_\_
19. Hostile \_2\_\_\_\_\_
20. Distressed \_3\_\_\_\_\_



### Mid-Therapy Emotional Assessment (day 3)

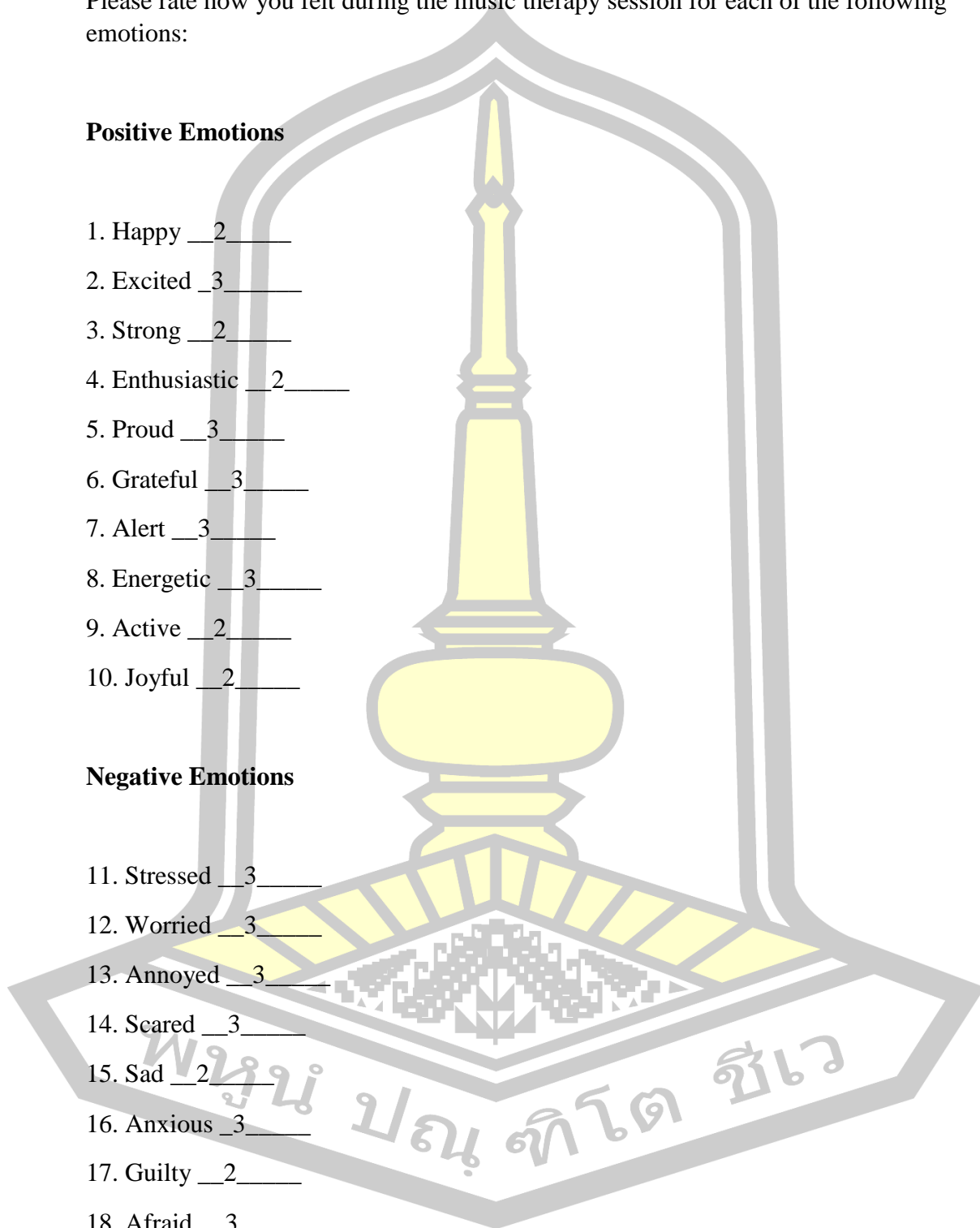
Please rate how you felt during the music therapy session for each of the following emotions:

#### Positive Emotions

1. Happy \_\_2\_\_
2. Excited \_\_3\_\_
3. Strong \_\_2\_\_
4. Enthusiastic \_\_2\_\_
5. Proud \_\_3\_\_
6. Grateful \_\_3\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_3\_\_
9. Active \_\_2\_\_
10. Joyful \_\_2\_\_

#### Negative Emotions

11. Stressed \_\_3\_\_
12. Worried \_\_3\_\_
13. Annoyed \_\_3\_\_
14. Scared \_\_3\_\_
15. Sad \_\_2\_\_
16. Anxious \_\_3\_\_
17. Guilty \_\_2\_\_
18. Afraid \_\_3\_\_
19. Hostile \_\_2\_\_
20. Distressed \_\_2\_\_



### Post-Therapy Emotional Assessment (day 7)

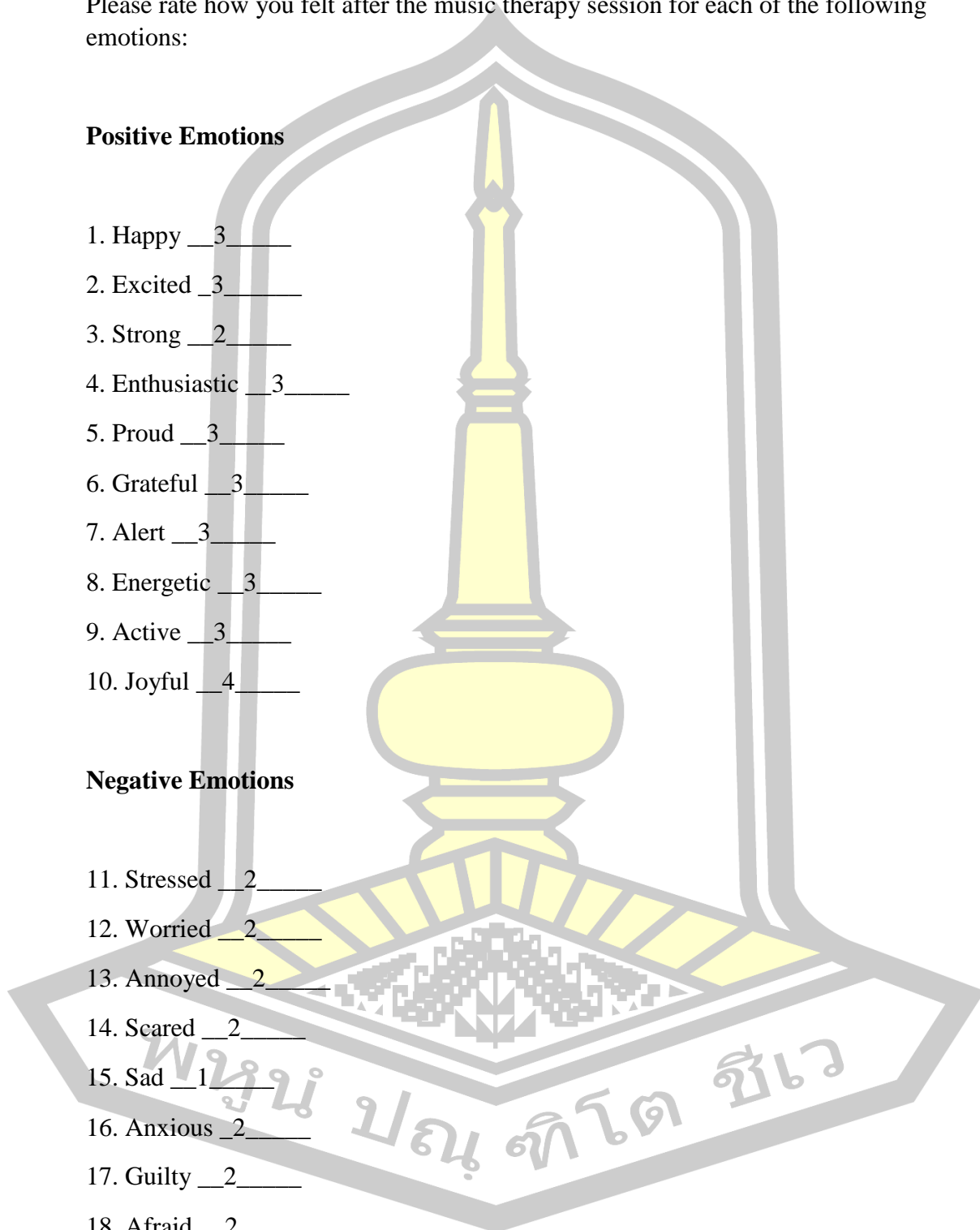
Please rate how you felt after the music therapy session for each of the following emotions:

#### Positive Emotions

1. Happy \_\_3\_\_
2. Excited \_\_3\_\_
3. Strong \_\_2\_\_
4. Enthusiastic \_\_3\_\_
5. Proud \_\_3\_\_
6. Grateful \_\_3\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_3\_\_
9. Active \_\_3\_\_
10. Joyful \_\_4\_\_

#### Negative Emotions

11. Stressed \_\_2\_\_
12. Worried \_\_2\_\_
13. Annoyed \_\_2\_\_
14. Scared \_\_2\_\_
15. Sad \_\_1\_\_
16. Anxious \_\_2\_\_
17. Guilty \_\_2\_\_
18. Afraid \_\_2\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_1\_\_



## Music Experience

1. Did you enjoy listening to traditional Chinese folk music?

- Yes ✓

- No

2. What are your favorite traditional Chinese folk music pieces?

- Piece 1: GuangLingSan

- Piece 2: MeiHuaSanNong

- Piece 3: GuiQuLaiCi

3. How did your emotions change after listening to traditional Chinese folk music?  
(Please describe)

My mood has calmed down a lot, and I can sleep soundly now.

Additional Comments and Suggestions

4. Do you have any comments or suggestions regarding this music therapy session?

Suggest creating a music playlist that automatically plays at the designated time.

Thank you again for your participation! Your feedback is crucial to our research.

Signature.....卢现蓉.....Participant

(.....)

....28..../...AUG.../...2024.....

## Psychological Assessment Form for Participants

The analysis of Traditional Chinese folk music therapy in Chongqing, China

### Statement

Thank you for participating in this study. Please answer the following questions based on your emotional state before, during, and after music therapy. For each question, select a number that indicates the extent to which you have felt this way. The rating scale is as follows:

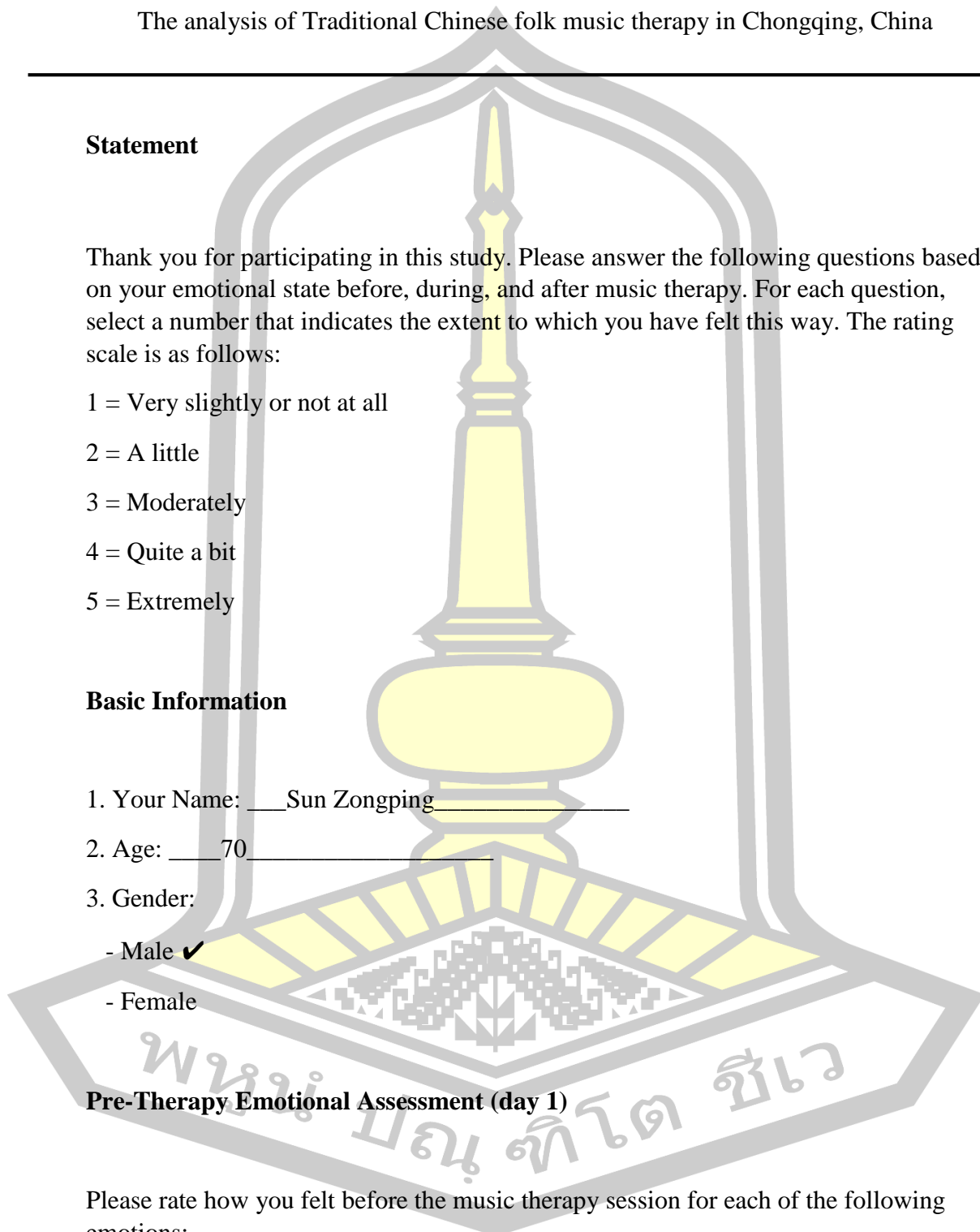
- 1 = Very slightly or not at all
- 2 = A little
- 3 = Moderately
- 4 = Quite a bit
- 5 = Extremely

### Basic Information

1. Your Name: Sun Zongping
2. Age: 70
3. Gender:
  - Male
  - Female

### Pre-Therapy Emotional Assessment (day 1)

Please rate how you felt before the music therapy session for each of the following emotions:

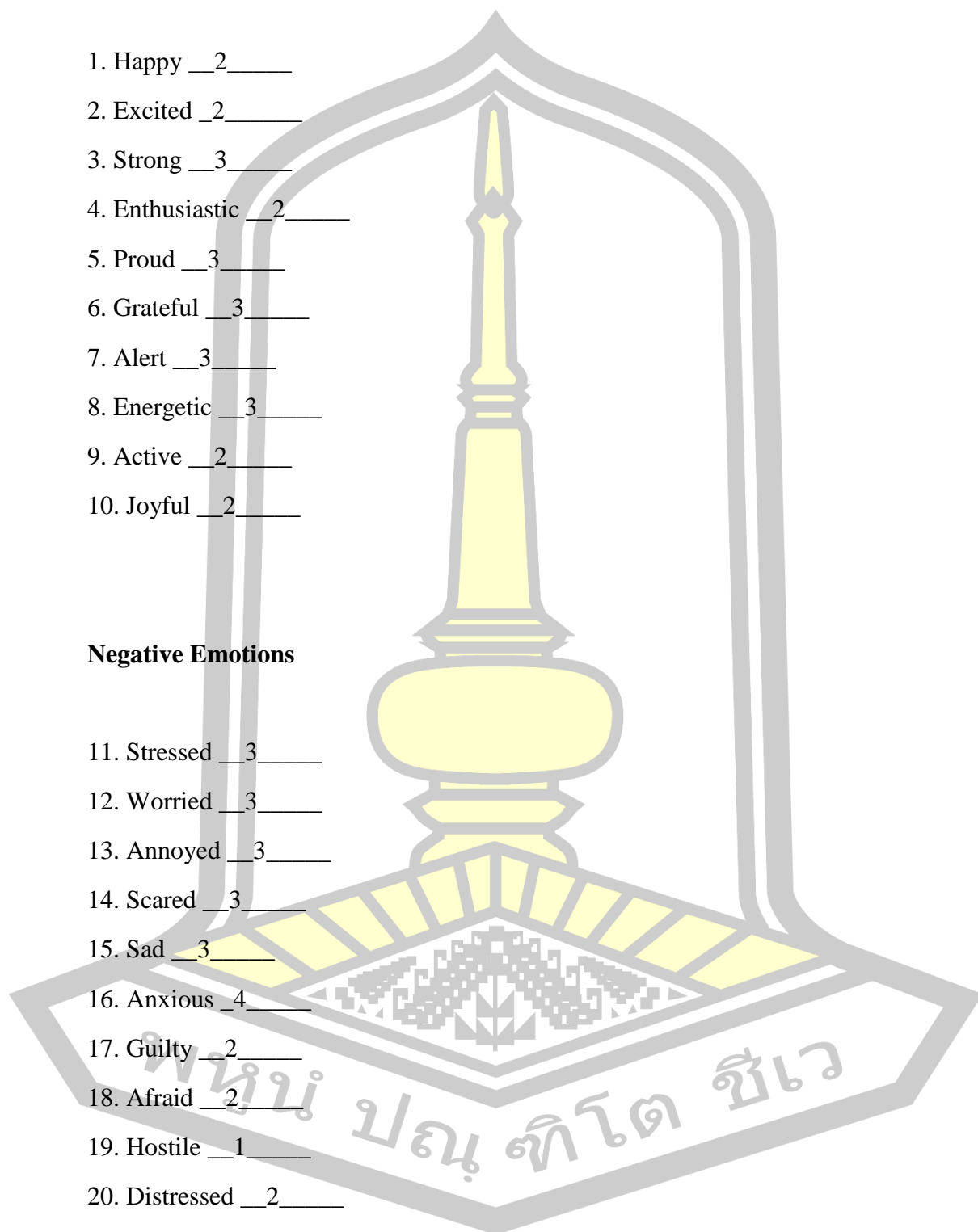


### Positive Emotions

1. Happy \_\_2\_\_
2. Excited \_\_2\_\_
3. Strong \_\_3\_\_
4. Enthusiastic \_\_2\_\_
5. Proud \_\_3\_\_
6. Grateful \_\_3\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_3\_\_
9. Active \_\_2\_\_
10. Joyful \_\_2\_\_

### Negative Emotions

11. Stressed \_\_3\_\_
12. Worried \_\_3\_\_
13. Annoyed \_\_3\_\_
14. Scared \_\_3\_\_
15. Sad \_\_3\_\_
16. Anxious \_\_4\_\_
17. Guilty \_\_2\_\_
18. Afraid \_\_2\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_2\_\_



### Mid-Therapy Emotional Assessment (day 3)

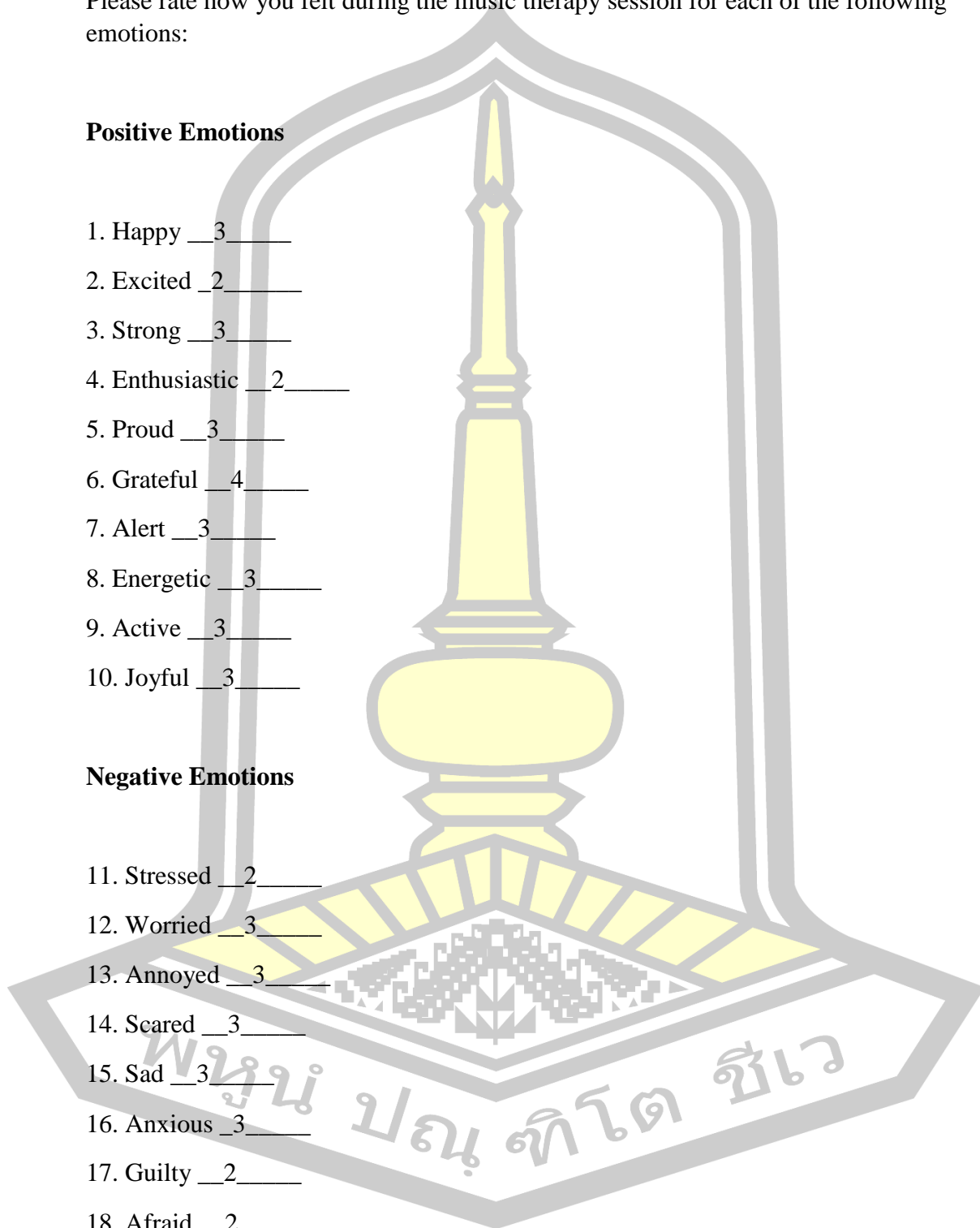
Please rate how you felt during the music therapy session for each of the following emotions:

#### Positive Emotions

1. Happy \_\_3\_\_
2. Excited \_\_2\_\_
3. Strong \_\_3\_\_
4. Enthusiastic \_\_2\_\_
5. Proud \_\_3\_\_
6. Grateful \_\_4\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_3\_\_
9. Active \_\_3\_\_
10. Joyful \_\_3\_\_

#### Negative Emotions

11. Stressed \_\_2\_\_
12. Worried \_\_3\_\_
13. Annoyed \_\_3\_\_
14. Scared \_\_3\_\_
15. Sad \_\_3\_\_
16. Anxious \_\_3\_\_
17. Guilty \_\_2\_\_
18. Afraid \_\_2\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_2\_\_



### Post-Therapy Emotional Assessment (day 7)

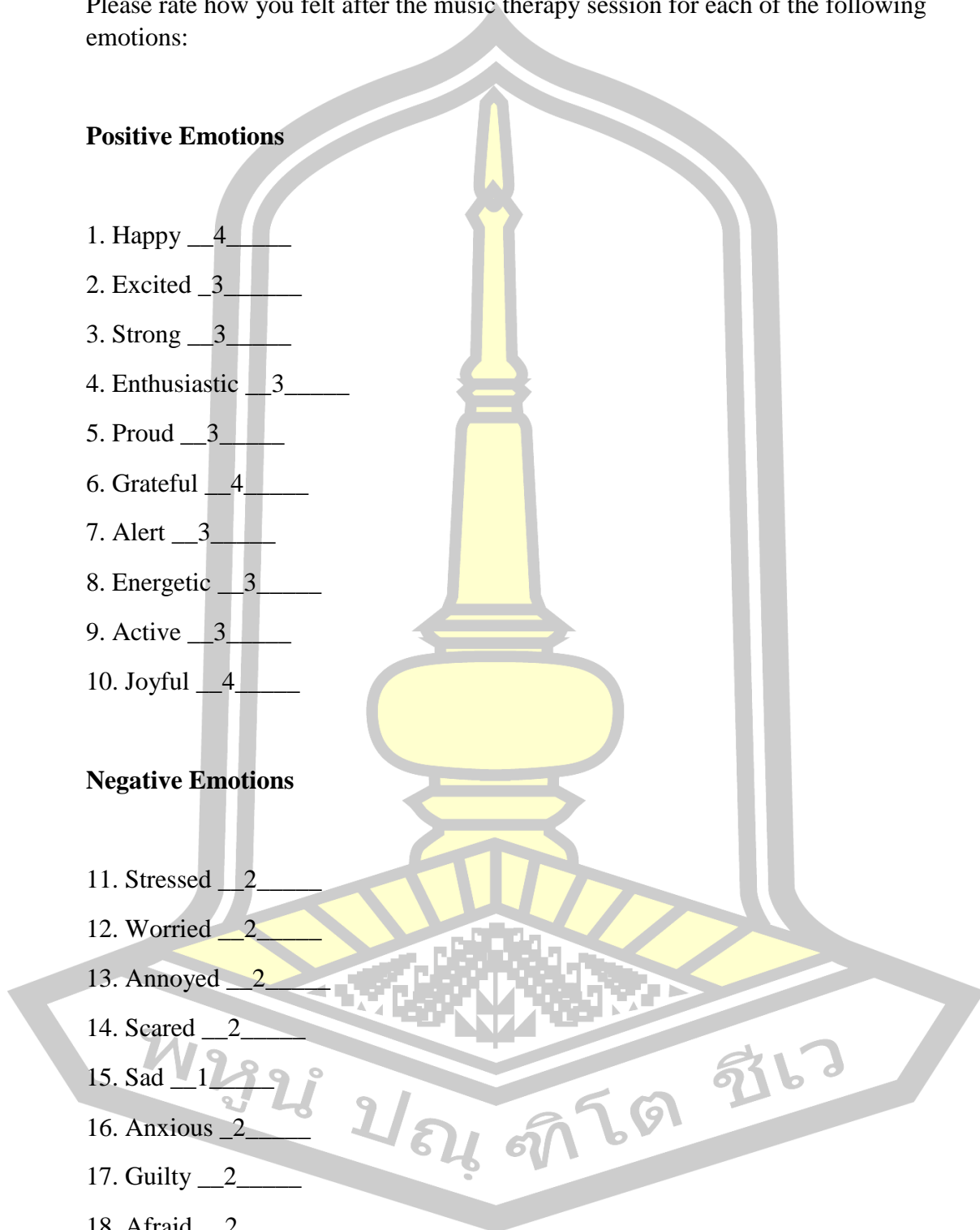
Please rate how you felt after the music therapy session for each of the following emotions:

#### Positive Emotions

1. Happy \_\_4\_\_
2. Excited \_\_3\_\_
3. Strong \_\_3\_\_
4. Enthusiastic \_\_3\_\_
5. Proud \_\_3\_\_
6. Grateful \_\_4\_\_
7. Alert \_\_3\_\_
8. Energetic \_\_3\_\_
9. Active \_\_3\_\_
10. Joyful \_\_4\_\_

#### Negative Emotions

11. Stressed \_\_2\_\_
12. Worried \_\_2\_\_
13. Annoyed \_\_2\_\_
14. Scared \_\_2\_\_
15. Sad \_\_1\_\_
16. Anxious \_\_2\_\_
17. Guilty \_\_2\_\_
18. Afraid \_\_2\_\_
19. Hostile \_\_1\_\_
20. Distressed \_\_2\_\_



**Music Experience**

1. Did you enjoy listening to traditional Chinese folk music?

- Yes ✓

- No

2. What are your favorite traditional Chinese folk music pieces?

- Piece 1: GuiQuLaiCi

- Piece 2: MeiHuaSanNong

- Piece 3: GuangLingSan

3. How did your emotions change after listening to traditional Chinese folk music?  
(Please describe)

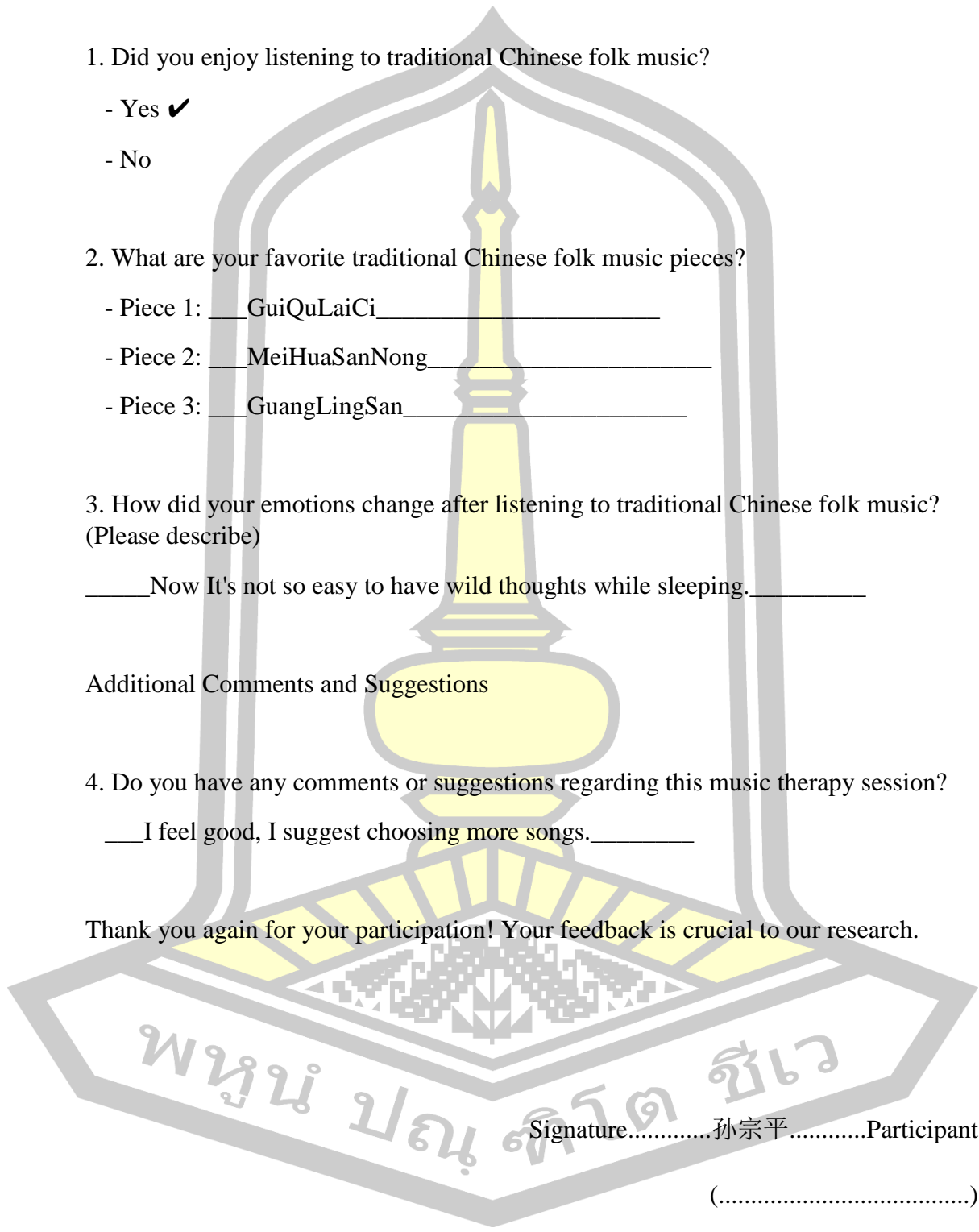
Now It's not so easy to have wild thoughts while sleeping.

Additional Comments and Suggestions

4. Do you have any comments or suggestions regarding this music therapy session?

I feel good, I suggest choosing more songs.

Thank you again for your participation! Your feedback is crucial to our research.



Signature.....孙宗平.....Participant

(.....)

...28.../...AUG.../...2024.....

### Observation Form for Assessing Post-Music Therapy Effects

The analysis of Traditional Chinese folk music therapy in Chongqing, China

Name \_\_\_ChenGuifang\_\_\_ Gender \_\_\_Female\_ Age \_72\_

Score for Post-Therapy Observations

Post-Therapy Observations	Score grade					Suggestion feedback
	5	4	3	2	1	
Changes in Physical Appearance		✓				
Emotional State	✓					
Verbal Expressions	✓					
Overall Impressions		✓				

Comment:

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พหุบัณฑิต ชีวะ

Signature.....HongyuChen.....Evaluator

(.....)

....29.../...AUG../...2024...

### Observation Form for Assessing Post-Music Therapy Effects

The analysis of Traditional Chinese folk music therapy in Chongqing, China

Name    JiLinhai    Gender    Male    Age    74   

Score for Post-Therapy Observations

Post-Therapy Observations	Score grade					Suggestion feedback
	5	4	3	2	1	
Changes in Physical Appearance		✓				
Emotional State		✓				
Verbal Expressions		✓				
Overall Impressions		✓				

Comment:

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พหุบัณฑิต ชีวะ

Signature.....HongyuChen.....Evaluator

(.....)

....29../...AUG../...2024...

### Observation Form for Assessing Post-Music Therapy Effects

The analysis of Traditional Chinese folk music therapy in Chongqing, China

Name LuXianfang Gender Female Age 72

Score for Post-Therapy Observations

Post-Therapy Observations	Score grade					Suggestion feedback
	5	4	3	2	1	
Changes in Physical Appearance	✓					
Emotional State		✓				
Verbal Expressions		✓				
Overall Impressions	✓					

Comment:

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พหุบัณฑิต ชีวะ

Signature.....HongyuChen.....Evaluator

(.....)

....29../...AUG../...2024...

### Observation Form for Assessing Post-Music Therapy Effects

The analysis of Traditional Chinese folk music therapy in Chongqing, China

Name LuXianrong Gender Female Age 73

Score for Post-Therapy Observations

Post-Therapy Observations	Score grade					Suggestion feedback
	5	4	3	2	1	
Changes in Physical Appearance		✓				
Emotional State		✓				
Verbal Expressions	✓					
Overall Impressions		✓				

Comment:

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พหุบัณฑิต ชีวะ

Signature.....HongyuChen.....Evaluator

(.....)

....29.../...AUG../...2024...

Observation Form for Assessing Post-Music Therapy Effects

The analysis of Traditional Chinese folk music therapy in Chongqing, China

Name SunZongping Gender Male Age 70

Score for Post-Therapy Observations

Post-Therapy Observations	Score grade					Suggestion feedback
	5	4	3	2	1	
Changes in Physical Appearance		✓				
Emotional State	✓					
Verbal Expressions		✓				
Overall Impressions		✓				

Comment:

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Signature.....HongyuChen.....Evaluator

(.....)

....29.../...AUG../...2024...

## Appendix B: Photos of fieldwork in Chongqing, China

1. Researchers visited various institutions in Chongqing that incorporate music therapy, conducted questionnaire surveys, and communicated with relevant staff members.



Figure 1. Researchers are interviewing a doctor from a traditional Chinese medicine clinic(1)

Source: Hongyu Chen, 2024



Figure 2. Researchers are interviewing a doctor from a traditional Chinese medicine clinic(2)

Source: Hongyu Chen, 2024



Figure 3. Researchers are interviewing doctors from a traditional Chinese medicine clinic(3)

Source: Hongyu Chen, 2024



Figure 4. Researchers are interviewing a doctor from a Physiotherapy and Chiropractic Center  
Source: Hongyu Chen, 2024

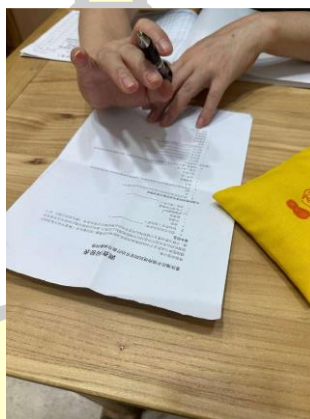


Figure 5. Researchers are interviewing a doctor from a traditional Chinese blind massage and Chiropractic Center  
Source: Hongyu Chen, 2024



Figure 6. Researchers are interviewing a doctor from a Local hospitals in Chongqing  
Source: Hongyu Chen, 2024

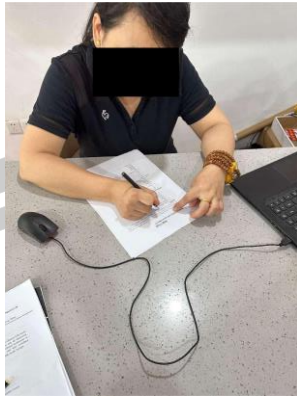


Figure 7. Researchers are interviewing a technician from a massage parlor(1)  
Source: Hongyu Chen, 2024



Figure 8. Researchers are interviewing a technician from a massage parlor(2)  
Source: Hongyu Chen, 2024



Figure 9. Researchers are interviewing a technician from a massage parlor(3)  
Source: Hongyu Chen, 2024



Figure 10. Researchers are interviewing a technician from a massage parlor(4)  
Source: Hongyu Chen, 2024

2. The following pictures are various places containing music therapy that researchers visited during field work.



Figure 11. A traditional Chinese medicine clinic(1)  
Source: Hongyu Chen, 2024



Figure 12. A traditional Chinese medicine clinic(2)  
Source: Hongyu Chen, 2024



Figure 13. A traditional Chinese medicine clinic(3)  
Source: Hongyu Chen, 2024



Figure 14. A traditional Chinese medicine clinic(4)  
Source: Hongyu Chen, 2024



Figure 15. A traditional Chinese medicine clinic(5)  
Source: Hongyu Chen, 2024



Figure 16. A traditional Chinese medicine clinic(6)  
Source: Hongyu Chen, 2024



Figure 17. A traditional Chinese Physiotherapy and Chiropractic Center  
Source: Hongyu Chen, 2024



Figure 18. A traditional Chinese Blind Massage and Chiropractic Center  
Source: Hongyu Chen, 2024



Figure 19. A local Massage Center in Chongqing(1)  
Source: Hongyu Chen, 2024



Figure 20. A local Massage Center in Chongqing(2)  
Source: Hongyu Chen, 2024



Figure 21. A local Massage Center in Chongqing(3)  
Source: Hongyu Chen, 2024

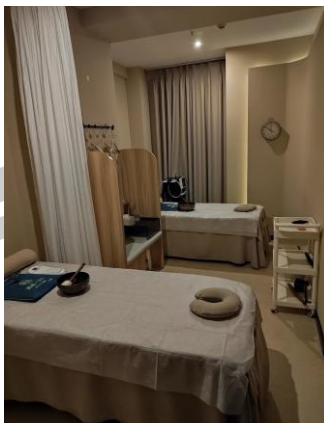


Figure 22. A Massage and Music Therapy Room of a Music Therapy Massage Center  
Source: Hongyu Chen, 2024



Figure 23. A Massage and Music Therapy Room of a traditional Chinese  
Physiotherapy and Chiropractic Center  
Source: Hongyu Chen, 2024



Figure 24. A Massage and Music Therapy Room of a Massage Center  
Source: Hongyu Chen, 2024



Figure 25. A singing bowl for music therapy in a Music Therapy Room of a Massage Center

Source: Hongyu Chen, 2024



Figure 26. Young music therapists in local hospitals in Chongqing(1)

Source: Hongyu Chen, 2024



Figure 27. Young music therapists in local hospitals in Chongqing(2)

Source: Hongyu Chen, 2024

3. The following picture is a local nursing home in Chongqing that the researcher visited during their field work.



Figure 28. The local nursing home in Chongqing(1)  
Source: Hongyu Chen, 2024

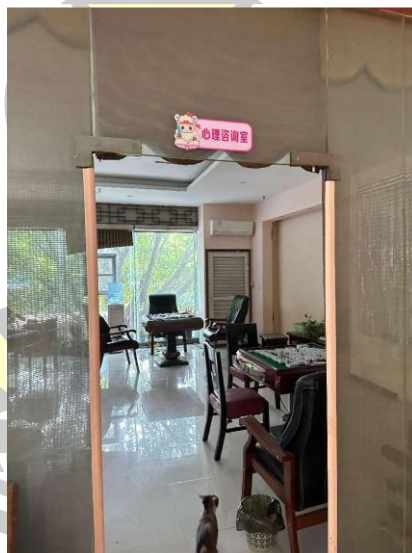


Figure 29. The local nursing home in Chongqing(2)  
Source: Hongyu Chen, 2024

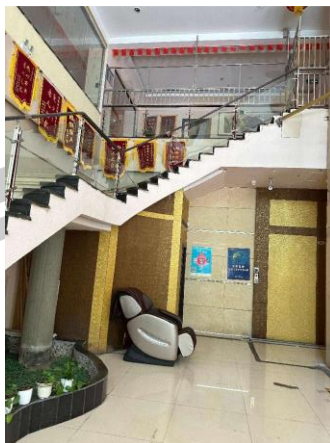


Figure 30. The local nursing home in Chongqing(3)  
Source: Hongyu Chen, 2024



Figure 31. The local nursing home in Chongqing(4)  
Source: Hongyu Chen, 2024

4. The following pictures show the process of researchers conducting music therapy experiments on elderly people during field work.



Figure 32. Pictures of researchers record music therapy with elderly people(1)  
Source: Hongyu Chen, 2024



Figure 33. Pictures of researchers record music therapy with elderly people(2)  
Source: Hongyu Chen, 2024



Figure 34. Pictures of researchers record music therapy with elderly people(3)  
Source: Hongyu Chen, 2024



Figure 35. Pictures of researchers record music therapy with elderly people(4)  
Source: Hongyu Chen, 2024



Figure 36. Pictures of researchers record music therapy with elderly people(5)  
Source: Hongyu Chen, 2024



Figure 37. Pictures of researchers record music therapy with elderly people(6)  
Source: Hongyu Chen, 2024



Figure 38. Pictures of researchers record music therapy with elderly people(7)  
Source: Hongyu Chen, 2024

## BIOGRAPHY

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