

Review Article

A Review of Research on Influencing Factors and Optimization Paths for the Cultivation of Bamboo Flute Professionals in Higher Education Institutions

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Abstract

The bamboo flute is a core carrier of traditional Chinese music culture, and higher education institutions are the main training ground for bamboo flute professionals. The quality of their training directly determines the vitality of the bamboo flute art's inheritance and its space for innovative development. This study comprehensively collates and integrates the core findings of existing research on optimizing the path of bamboo flute talent training, analyzes the contributions and limitations of existing research, and provides an outlook on future research directions. Existing research still suffers from problems such as fragmented research perspectives, a lack of empirical research, and insufficient application of theory to teaching. This study aims to provide comprehensive theoretical reference for the systematic reform of the bamboo flute professional talent training system in universities, promoting the improvement of the quality of bamboo flute professional talent training and the living inheritance of bamboo flute art in the new era.

Keywords

Higher education institutions, Bamboo flute major, Talent cultivation, Influencing factors, Optimization path

1. Introduction

The bamboo flute is one of the earliest known musical instruments in China. Through a thousand years of development from the Qin and Han dynasties to the Ming and Qing dynasties, it has become an indispensable core instrument in traditional Chinese folk music, playing an irreplaceable role in solo performances, ensembles, and opera accompaniment (Xia,

2023; Wang, 2024; Kan, 2022). As a living carrier of Chinese musical aesthetics and cultural genes, the inheritance and development of bamboo flute art hinges on the systematic training of professional talent. After the resumption of the National College Entrance Examination in 1977, major music academies and comprehensive universities successively established bamboo flute majors, officially making higher education institutions the core venues for cultivating professional bamboo flute talent (Jiang, 2021).

Against the backdrop of continuously enhanced national cultural confidence in the new era, the development of bamboo flute art has ushered in new opportunities, while also placing higher demands on the cultivation of bamboo flute professionals in universities. However, the cultivation of bamboo flute professionals in universities still faces many practical difficulties, such as the limitations of traditional teaching models, the lag in theoretical research, the uneven quality of students, and the shortcomings in the construction of the teaching staff, which have always constrained the improvement of the quality of talent cultivation (Zhang, 2023; Kong, 2018; Li, 2017).

Based on this, this paper comprehensively collates and reviews existing research on the cultivation of bamboo flute professionals in universities, comprehensively clarifies the key influencing factors of talent cultivation, integrates the core research results of optimization paths, and analyzes the shortcomings of existing research and future development directions. This study not only fills the gap in the current comprehensive thematic review research in the field of bamboo flute talent cultivation in universities, but also provides comprehensive theoretical support and practical reference for the reform of bamboo flute education in universities and the optimization of the talent cultivation system.

2. Research Methods

This study adopts a narrative review design and employs a thematic analysis method to classify and analyze the included literature. The literature was selected by convenience to support the theoretical discussion of this study, mainly covering academic papers published in Chinese and international academic databases (such as CNKI, ResearchGate) from 2017 to 2025, focusing on the topics of bamboo flute teaching reform and talent cultivation in higher education institutions. First, two core themes were established: “Influencing Factors of Bamboo Flute Professional Talent Cultivation in Universities” and “Optimization Path of Talent Cultivation.” Second, these two core themes were broken down into secondary themes such as the education and teaching system, key elements, disciplinary theory, cultural environment, and reform strategies, with each literature’s content reviewed individually.

Finally, the research findings under each theme were systematically integrated to ensure comprehensive coverage and in-depth integration of the core content of all included literature.

3. Research Results

3.1. Research on Key Influencing Factors of Bamboo Flute Professional Training in Higher Education Institutions

Existing research has formed a systematic analytical framework around the influencing factors of cultivating bamboo flute professionals in colleges and universities. The core can be summarized into four dimensions: education and teaching system, main elements, discipline theory and artistic development, and culture and social environment. Each dimension is interconnected and works together to affect the entire process of talent cultivation.

3.1.1. Factors related to the education and teaching system

The education and teaching system is the core carrier of talent cultivation and the most frequently mentioned influencing factor in existing research. Its limitations are mainly reflected in three aspects: teaching model, curriculum and teaching materials, and evaluation system.

At the teaching model level, traditional college bamboo flute teaching, centered on a one-on-one apprenticeship system, has significant limitations. On the one hand, the teaching content overemphasizes the transmission of playing techniques, neglecting the cultivation of students' musical expression, artistic creativity, and comprehensive musical literacy, resulting in students having the ability to "know the techniques but not express them, and be able to play solo but not in collaboration" (Zhang, 2023; Li, 2017). On the other hand, the teaching methods are monotonous, mainly relying on lectures, demonstrations, and imitations, lacking the application of modern teaching methods such as problem-oriented, group cooperation, and inquiry-based learning, making it difficult to stimulate students' initiative in learning, and also unable to adapt to the current situation of students with varying levels of basic skills, resulting in a lack of targeted and personalized teaching (Jiang, 2021; Kong, 2018).

At the level of curriculum and textbook development, existing research generally agrees that the lag in textbooks and curricula is a significant factor restricting talent cultivation. Li (2017) and Jiang(2021) pointed out that current bamboo flute textbooks suffer from insufficient uniformity and standardization. Most textbooks focus on compilations of single pieces or theoretical explanations, lacking a tiered and systematic content design, making it difficult to adapt to the learning needs of students with different backgrounds. Simultaneously, the curriculum exhibits a significant structural imbalance, overemphasizing solo technique

courses while neglecting courses on ensemble playing, composition, music history and theory, and interdisciplinary integration. The absence of bamboo flute ensemble courses directly leads to a lack of development in students' multi-part thinking and collaborative abilities (Xia, 2023; Zhang, 2023). Furthermore, the curriculum content is disconnected from the development of bamboo flute art. The improvement of the eight-hole bamboo flute's form, modern performance techniques, and the performance of works in the twelve-tone equal temperament system have not been fully integrated into basic teaching, resulting in students' severely insufficient mastery of modern bamboo flute works (Wang, 2024).

At the evaluation system level, traditional bamboo flute teaching evaluation takes the final performance level as the core assessment standard, which has the problems of single evaluation dimensions and single evaluation subject. Gesang(2022) pointed out that the existing evaluation system ignores the process growth of students and does not include comprehensive qualities such as cultural cognition, innovation ability, collaborative ability, and stage performance in the assessment scope. It is unable to conduct a comprehensive and objective evaluation of students' comprehensive abilities and it is also difficult to play the guiding role of evaluation in students' growth.

3.1.2. Key Elements: Faculty and Student Quality

Faculty and students are the two core elements of talent cultivation, and their quality directly determines the upper limit and foundation of talent cultivation.

Regarding the development of the teaching staff, existing research has identified three major shortcomings. First, some university bamboo flute teachers lack professional competence, lacking both solid performance skills and a systematic understanding of educational theories, making it difficult to provide precise and scientific guidance to students (Jiang, 2021; Kong, 2018). Second, teachers have a limited knowledge structure, with most focusing solely on performance techniques and lacking the relevant abilities in digital teaching, modern music composition, and interdisciplinary integration, thus failing to meet the needs of cultivating well-rounded talents in the new era (Gesang , 2022). Third, there is a shortage of qualified teachers, with some comprehensive universities having only one bamboo flute teacher, which is insufficient to meet the needs of personalized teaching and discipline development, and also hinders the advancement of teaching reforms (Zhang, 2023; Kan, 2022).

Regarding the quality of students, the combined effects of increased enrollment in higher education institutions and the socio-cultural environment have led to significant quality issues in the bamboo flute major. On the one hand, the students' backgrounds are uneven. Many students choose the bamboo flute major temporarily for exams, entering with zero musical

foundation and weak musical skills. Some students with a foundation, however, have problems with their playing techniques. A standardized teaching model cannot meet the needs of different students (Li, 2017; Jiang, 2021). On the other hand, the student body is shrinking. Influenced by Western music culture, young people tend to choose Western instruments such as the piano and violin. The social recognition and application enthusiasm for the bamboo flute major are low, directly resulting in a decrease in the number of inheritors and a continuous decline in the quality of students (Kan, 2022; Li, 2017).

3.1.3. Factors influencing the development of academic disciplines and art

The theoretical development and artistic progress of the bamboo flute discipline are the underlying support for talent cultivation, and its lag directly restricts the depth and breadth of talent cultivation.

First, theoretical research on the bamboo flute is severely lagging behind. Xia (2023) found through literature retrieval that there were only 30 academic papers on CNKI (China National Knowledge Infrastructure) with “bamboo flute ensemble” as the keyword, while there were 278 papers related to “bamboo flute solo.” Theoretical research in basic areas such as ensemble playing, fingering logic, and performance acoustics is extremely scarce. Yang and Mohamed Razali (2023) further pointed out that current research in the field of bamboo flute mostly applies Western compositional theories to analyze bamboo flute musical works, lacking the construction of a theoretical system based on the intrinsic logic of the bamboo flute instrument. This leads to a serious disconnect between teaching theory and the instrument’s intrinsic characteristics, failing to provide scientific theoretical support for teaching practice.

Secondly, there is a disconnect between the development of performance techniques and teaching content. Wang (2024)’s research shows that the improvement in the form of the bamboo flute from six-hole to eight-hole significantly expanded the instrument’s range and semitone playing ability, making it suitable for the performance needs of modern works in the twelve-tone equal temperament. However, this achievement has not been fully integrated into the basic teaching system of universities. Xu (2022) found through acoustic parameter research that breathing patterns, vibrato, pitch and volume changes are the core acoustic elements of bamboo flute performance. However, traditional teaching is seriously lacking in theoretical breakdown and systematic training of these core techniques, resulting in students’ performance techniques lacking scientific theoretical support and making it difficult to achieve qualitative improvement.

Third, there is a serious lack of art practice platforms. Xia (2023) pointed out that bamboo flute ensemble art and orchestra construction are the core carriers for cultivating

students' collaborative ability and stage performance. However, only a few universities in China have established professional bamboo flute orchestras. Most universities lack regular ensemble and chamber music training platforms. Students have extremely limited opportunities for stage performances, professional competitions, and art exchanges, which is not conducive to the cultivation of students' comprehensive performance ability and professional qualities (Zhang, 2023; Kong, 2018).

3.1.4. Cultural and Social Environmental Factors

The socio-cultural environment serves as an external support for the cultivation of bamboo flute talent, with its influence primarily manifested in two aspects: cultural inheritance and dissemination. On the one hand, traditional bamboo flute teaching suffers from an overemphasis on technique over moral principles, failing to fully integrate the history, culture, regional styles, and traditional aesthetics of the bamboo flute into the curriculum. Students lack sufficient understanding of the cultural essence of bamboo flute art, making it difficult to achieve the goal of "unity of technique and moral principles" in the cultivation of talent (Gesang, 2022; Wang, 2024). On the other hand, the lack of social dissemination channels for bamboo flute art in the new media era results in low public awareness and appreciation of the art, limiting the employment and development opportunities for bamboo flute professionals. This, in turn, affects the quality of student intake and the enthusiasm for talent cultivation (Kan, 2022).

3.2. Research on the Optimization Path of Bamboo Flute Professional Training in Universities

In response to the aforementioned influencing factors, existing research has yielded systematic research findings on talent cultivation optimization paths from four aspects: teaching system reform, optimization of key elements, discipline construction and practical empowerment, and cultural inheritance and digital integration.

3.2.1. Systemic Reform and Innovation of the Teaching System

Reforming the teaching system is the core of optimizing talent cultivation. Existing research has formed a complete reform strategy around four dimensions: concept, content, curriculum, and evaluation.

Regarding the transformation of teaching philosophy, research generally proposes the introduction of modern educational concepts to achieve a core shift from "technique instruction" to "quality cultivation." Zhang (2023) and Gesang (2022) suggest that personalized learning plans should be developed for students based on constructivist learning theory to meet the learning needs of students with different backgrounds and development

directions. At the same time, tiered training objectives should be established: teacher training colleges should focus on cultivating students' teaching abilities and comprehensive musical literacy; art colleges should focus on improving professional performance and composition abilities; and vocational colleges should focus on cultivating vocational skills, achieving a precise match between talent cultivation and social needs (Jiang, 2021; Kong, 2018; Li , 2017).

Regarding innovation in teaching methods and content, Zhang (2023) proposed adopting modern teaching methods such as problem-oriented teaching, case analysis, and group cooperative learning to stimulate students' initiative in learning and innovative thinking. Gesang (2022) suggested constructing a tiered teaching framework of "theoretical foundation - technical refinement - artistic transformation," integrating bamboo flute ensemble playing, improvisation, and work analysis into daily teaching to cultivate students' multi-part thinking and collaborative abilities. Simultaneously, the teaching content should be synchronized with the development of bamboo flute art, integrating eight-hole bamboo flute playing techniques, modern work interpretation, acoustic control, and fingering sequence logic into basic training to improve the systematic teaching system of core techniques (Wang, 2024; Xu, 2022; Yang & Mohamed Razali, 2023).

Regarding the improvement of curriculum and teaching material systems, Jiang (2021) and Kong (2018) proposed that systematic, tiered professional teaching materials should be compiled, with content divided into elementary, intermediate, and advanced levels, taking into account basic training, etudes, traditional classic pieces, and modern works, integrating theoretical knowledge with performance techniques, and addressing the fragmentation and lack of standardization in existing teaching materials. At the same time, the interdisciplinary integration of the curriculum system should be promoted, adding interdisciplinary courses such as "Bamboo Flute + Music Technology," "Bamboo Flute + Intangible Cultural Heritage," and "Bamboo Flute + Opera Art" to broaden students' artistic horizons and career development paths (Gesang, 2022; Zhang , 2023).

At the level of reconstructing the evaluation system, Gesang (2022) proposed a four-dimensional evaluation model of "technical foundation - artistic expression - cultural cognition - innovative breakthrough". He advocated the integration of process evaluation and summative evaluation, and included daily training, stage practice, original works and cultural inheritance practice in the scope of assessment. At the same time, he introduced multiple evaluation subjects to realize the combination of peer evaluation and self-evaluation among professional teachers, industry experts and students, so as to give full play to the guiding and incentive role of evaluation.

3.2.2. Two-way optimization of teaching staff and student quality

Regarding faculty development, existing research proposes three core strategies: First, strengthen faculty capacity building by regularly organizing professional development and teaching training for teachers, inviting renowned performers and educators to conduct masterclasses, and encouraging teachers to engage in interdisciplinary research and teaching innovation to optimize their knowledge structure (Jiang, 2021; Gesang, 2022). Second, improve the faculty recruitment mechanism by attracting outstanding bamboo flute performers, composers, and intangible cultural heritage inheritors to join the teaching team, enriching the faculty and teaching dimensions (Kan, 2022; Kong, 2018). Third, establish an inter-institutional faculty exchange platform to promote the exchange of teaching experience and resource sharing among bamboo flute majors in various music academies, thereby improving the overall teaching level of the industry.

Regarding the optimization of student quality, the study proposes a two-way approach of “pre-training + differentiated instruction.” On the one hand, it promotes the integration of bamboo flute art into primary and secondary school music classrooms, expanding the public base of bamboo flute art and cultivating high-quality students for universities. At the same time, it optimizes the assessment system in the admission process, not only examining performance techniques but also adding assessments of music theory, artistic literacy, and cultural awareness to select students with long-term training potential (Kan, 2022; Li, 2017). On the other hand, it implements differentiated instruction after students enroll, developing basic training programs for students with no prior experience and advanced improvement plans for students with existing experience, truly achieving individualized instruction (Zhang, 2023; Kong, 2018).

3.2.3. Construction of Disciplinary Theory and Establishment of Practical Platform

Regarding the development of academic theories, both Xia (2023) and Yang (2023) proposed that universities should actively guide teachers and students to conduct theoretical research on bamboo flute art, focusing on breakthroughs in weak research areas such as bamboo flute ensemble art, fingering logic, performance acoustics, and the inheritance of different schools, and constructing a theoretical system based on the intrinsic logic of the bamboo flute instrument, thus breaking away from excessive reliance on Western music theory. At the same time, they should promote “research-driven teaching and the integration of teaching and research,” promptly transforming theoretical research results into teaching content to fill theoretical gaps in teaching and enhance the theoretical depth of talent cultivation (Zhang, 2023; Li, 2017).

Regarding the construction of practical platforms, Xia (2023), taking the construction experience of the China Bamboo Flute Orchestra and the Shanghai Conservatory of Music Bamboo Flute Orchestra as examples, proposed that universities should take the lead in establishing professional bamboo flute orchestras to carry out regular ensemble and group training and performances, and cultivate students' collaborative ability and multi-part thinking. At the same time, universities should actively organize students to participate in professional concerts, industry competitions, international art exchanges and other activities to broaden students' artistic horizons; deepen school-enterprise cooperation with art troupes, cultural and tourism institutions and intangible cultural heritage protection centers, build internship and practice bases, provide students with professional practice channels, and realize the connection between talent training and industry needs (Zhang, 2023; Gesang, 2022; Jiang , 2021).

3.2.4. The integration and empowerment of cultural heritage preservation and digital dissemination

Existing research emphasizes that the cultivation of bamboo flute talent in universities should adhere to the core mission of cultural inheritance while leveraging digital means to achieve innovative development. On the one hand, the historical development, regional styles, cultural aesthetics, and intangible cultural heritage value of the bamboo flute should be fully integrated into daily teaching, guiding students to deeply understand the cultural connotations and aesthetic characteristics of traditional pieces. This will strengthen students' cultural foundation while teaching techniques, achieving the goal of "integration of technique and philosophy" (Gesang, 2022; Xia, 2023; Wang, 2024). On the other hand, new media and digital technologies should be fully utilized to empower talent cultivation. This includes building online teaching resource libraries using short video platforms and online teaching platforms, and developing digital teaching tools such as digital composition platforms, intelligent performance correction systems, and virtual orchestra collaboration systems to enrich teaching methods and improve teaching efficiency (Kan,2022; Gesang,2022). Simultaneously, students should be encouraged to participate in the new media dissemination of bamboo flute art, cultivating their cultural communication abilities and achieving synergistic development of talent cultivation and cultural inheritance.

4. Discussion

4.1. Core contributions of existing research

Firstly, existing research comprehensively reveals the real dilemmas in the cultivation of bamboo flute professionals in universities and constructs a multi-dimensional analytical framework for influencing factors. This research breaks through the limitations of previous studies that focused solely on single teaching issues, systematically clarifying the core problems restricting talent cultivation from four dimensions: the education and teaching system, key elements, disciplinary theory, and social environment. This provides precise problem targets for the reform of bamboo flute education in universities and lays a complete analytical framework for subsequent research.

Secondly, a comprehensive and systematic approach to optimizing talent cultivation has been established. Existing research focuses on each stage of talent cultivation, from the transformation of teaching philosophy and innovation of teaching content to the construction of teaching staff and the establishment of practical platforms, and further to the empowerment of cultural inheritance and the integration of digital technology. It proposes specific and implementable reform strategies, covering the entire process of talent cultivation and providing rich practical references for the reform of bamboo flute teaching in different types of universities.

Thirdly, it has achieved a deep integration of research on the art of the bamboo flute and research on talent cultivation. Existing research has fully integrated the results of research on the instrument's form, performance techniques, ensemble art, and fingering logic into the reform path of talent cultivation, promoting the synchronization of teaching content with the development of bamboo flute art and breaking the previous situation where "art research" and "teaching research" were separated.

Fourth, it expands the value dimension of bamboo flute talent cultivation. Existing research has broken through the limitations of traditional bamboo flute teaching that prioritizes technique, and deeply integrates talent cultivation with the inheritance of national culture, the protection of intangible cultural heritage, and cross-cultural dissemination. It has established the core training objective of "unity of skill and philosophy, and people-oriented education," which not only returns to the cultural essence of bamboo flute art, but also aligns with the fundamental task of cultivating morality and talent in universities in the new era.

4.2. Limitations of existing research and future research directions

Existing research still suffers from three core limitations: First, the research perspectives are relatively scattered, often addressing single problems in teaching with few systematic studies that integrate talent training programs, curriculum systems, teaching models, evaluation systems, and support mechanisms. Second, empirical research is severely lacking;

existing results are mostly theoretical speculations and summaries of teaching experience, lacking empirical analyses such as controlled experiments and action research based on teaching practice, resulting in insufficient operability and practical verification of research findings. Third, the transformation of theoretical research into teaching practice is insufficient; the results of theoretical research on the bamboo flute itself, such as fingering sequences, performance acoustics, and ensemble art theory, have not been fully transformed into applicable teaching modules and textbook content, resulting in a significant gap between theory and teaching. Fourth, there is insufficient attention to the new demands of talent training in the new era; research on cultivating the composite abilities of bamboo flute professionals in the context of digital transformation, cultural tourism integration, and cross-cultural communication is not in-depth enough, and research on the matching degree between talent training and social occupational needs is insufficient.

Given the limitations of existing research, future research in this field can be deepened in four directions: First, conduct research on the construction of an integrated talent training system, combining the different training orientations of teacher training, art, and vocational colleges to construct a differentiated and standardized talent training system for bamboo flute professionals, forming a complete training program design; Second, strengthen empirical research and teaching experiments, verifying the practical effects of different teaching models and reform strategies through action research, controlled experiments, and other methods, forming replicable and scalable teaching reform achievements; Third, promote the teaching transformation of theoretical research results, constructing a teaching theory system based on the intrinsic logic of the bamboo flute, transforming theoretical achievements such as performance acoustics, fingering logic, and ensemble art into standardized teaching modules, training systems, and textbook content; Fourth, deepen research on the cultivation of compound talents in the new era, focusing on the era background of digitalization, cross-cultural integration, and cultural tourism integration, exploring the cultivation paths of digital literacy, innovation and entrepreneurship capabilities, and cultural dissemination capabilities for bamboo flute professionals, and enhancing their social adaptability and career development potential.

5. Conclusion

As a core carrier of traditional Chinese folk music, the living inheritance and innovative development of the bamboo flute hinges on the systematic training of professional talents, and higher education institutions have always been the main battleground for cultivating professional bamboo flute talents. Existing research has comprehensively clarified the four

core influencing factors of professional bamboo flute talent cultivation in universities: the limitations of the education and teaching system, the main shortcomings in faculty and student resources, the lag in the development of disciplinary theory, and the constraints of the cultural and social environment. Furthermore, research findings on optimization paths in four directions—teaching system reform, optimization of key elements, disciplinary construction and practical empowerment, and cultural inheritance and digital integration—have been developed around these issues, providing rich theoretical support for the reform of bamboo flute education in universities.

However, existing research still suffers from problems such as fragmented perspectives, a lack of empirical research, insufficient application of theory to teaching, and inadequate connection with contemporary needs. A systematic and practical integrated talent cultivation system has yet to be formed. In the future, research and practice in cultivating bamboo flute professionals in universities should be grounded in the contemporary context of national cultural confidence, taking moral education as its fundamental task and “the unity of skill and principle” as its core principle. This will promote the systematic and integrated reform of the talent cultivation system, strengthen the application of empirical research and theoretical findings to teaching, cultivate students’ solid professional performance skills, enrich their traditional cultural foundation, and enhance their innovation capabilities, comprehensive qualities, and social adaptability. Ultimately, this will cultivate bamboo flute professionals who meet the needs of the new era, promoting the high-quality inheritance and innovative development of Chinese bamboo flute art.

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